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## THE OVERTURE TO WAGNER'S OPERA, "DER FLIEGENDE HOLLÄNDER."

[Attention having been excited on the occasion of a portion of the following explanatory account of Wagner's overture to *Der Fliegende Holländer* being made use of in the programme-book of a recent concert at the Crystal Palace, we reproduce it in its entirety.—ED. M. M. R.]

WAGNER'S opera, *Der Fliegende Holländer*, or *The Flying Dutchman*, is founded on the familiar old story of a Dutch captain who, in vain trying to round a cape during a storm, on his crew praying him to put back, swore he would not give up the attempt, even though he should remain at sea till the Day of Judgment. Satan heard, and took him at his word, condemning him to everlasting wanderings, in which he should bring destruction to every ship he should fall in with. His good angel, however, interposed, and so far gained a mitigation of his sentence that he was permitted to go ashore once every seven years and marry a wife; should the wife he chose prove untrue to him, she would also become the prey of Hell; but should he find a mate *who should remain faithful to him until death*, her constancy would blot out his sin, and after a natural death open to him the gates of everlasting salvation.

It should be borne in mind that one of the most important of Wagner's methods of procedure is the characterising of the persons and situations brought forward in his dramas by fixed musical phases, some version of which is heard each time that the interest is centred in the person characterised, or in the situation represented, or when mention is made of either. This is the plan followed in this overture, which may be regarded as a musical narration of the Dutchman's woes and his final redemption; and can, therefore, only be explained by reference to the drama it precedes. It commences with a motive (see *Quotation 1*) denoting the curse which weighs upon the Dutchman. This is a unisonal passage for bassoons and horns, more rhythmical than melodious, confined to the tonic and dominant of the key (D minor) without its third, accompanied by a tremolo of violins in their upper register, which paints the waves in motion, and at once transports our fancy to the open sea. From the sixth bar onwards this tremolo is reinforced by chromatic wave-like passages for violas and violoncellos, which have the effect of billows. The long-sustained tones of the wind instruments increase in power; the waves become breakers; the gale groans; the storm rages. Accompanied by chromatic scales the first motive appears again, but soon resolves itself into separate signals and cries of distress, which each time sound farther off. This stormy introduction is followed by a heartfelt tender melodic phrase (see *Quotation 2*), in which we hear the voice of an angel of mercy, as, full of pity, she declares to the lost one his hope of salvation. It occurs again at the end of each

verse of Senta's ballad in the second act. Lamentations now ring forth from the horns, while the trombones play a descending passage, which occurs again in the first act, when the phantom ship reefs its red sails previous to anchoring upon the shore where its spectral voyage comes to an end. The "damnatory" motive is heard again, quickly followed by the principal phrase (see *Quotation 3*), which accompanies the Dutchman's monologue in the first act, and which may be looked upon as indicative of his presence. He now seems to speak for the first time, addressing himself to the wind, as the confidant of his woes. The storm rages with redoubled force; in the face of its terrors and troubles, amid the clashing of chains and the creaking of worm-eaten timbers, he stands unmoved, and with a grim smile looks upon its desolation—the counterpart of his own anguish—longing for death to release him from his woes.

After seventy bars of an extremely grand and fantastic *fortissimo*—as bold as a *fresco*—one hears drawing nearer and nearer one of those rhythmical cadences with which sailors are wont to accompany their manœuvres, and which leads to a strongly marked jovial song of the crew of a ship, which is innocently sailing in the ill-fated track of the Dutchman, without being aware of his proximity (see *Quotation 4*). Hoarsely roaring and boiling, the battle of the billows continues, while the "Senta" phrase, like an angel of light, persistently returns. The "damnatory" motive is heard again in its utmost intensity. The ship remains unharmed. Old Ocean looks astonished that a child of man should offer opposition to his voracious maw and rending claws. It sails away over the waves, which forbear to harm it. In this way the Dutchman is traversing the main, when his ship is suddenly and violently driven upon the rocks. Silence ensues; anguish and stupefaction is felt by all. Then, like barbed arrows, tempestuous passages of sevenths burst forth from the violins, and, with a fresh rhythm, the melody of the ballad (see *Quotation 5*) is heard as a hymn of triumph, accompanying the final apotheosis of the Dutchman, as, in company with his angel of deliverance, he rises from the sea and in glory ascends to heaven.

The leading themes which go to make up this "splendid sea-piece" may be docketed as follows:—

### No. 1.—The Curse.

Allegro con brío.  
Violins.

*f*

Bassoons and Horns.

marcato.

molto cres. dec.

No. 2.—The Message of the Angel of Mercy, personified in Senta.



No. 3.—Personification of the Dutchman.



No. 4.—Song of the Crew of the Ship the Dutchman falls in with.



No. 5.—The "Senta" phrase, now treated as a hymn of triumph.



C. A. B.

ON MENDELSSOHN AND SOME OF HIS CONTEMPORARY CRITICS.

A STUDY BY FR. NIECKS.

THE cause of the diversity of opinion with respect to Mendelssohn's merits and rank as a composer must be looked for not in his works, which are pre-eminently crystal-like in their intelligibility, but in the widely differing notions of critics and public, musicians and amateurs, concerning the musical art. It is with art as with religion, people think too often that all truth, all perfection, is confined to one sect, to one school, and that beyond it there is nothing but error and imperfection. Nature and the spirit that pervades her is too great a theme to be exhausted by one man or school—a theme to which not even the united schools of all arts and all ages can do justice; it is inexhaustible, infinite. Let us be careful that by disregarding any branch of art, however slight, or by disparaging any style, however ungenial to our individual taste, we may not lose part of the interpretation of that glorious mystery.

Musical criticism and criticism generally is, with rare exceptions, no more than the expression of a liking or disliking which has its origin in temperament, habit and education; a truly æsthetic judgment, on the other hand, is as much a matter of the head as of the heart, the one serving to correct and ratify the other; or in other words it is objective as well as subjective.

These are truths often enunciated, all but universally accepted, and yet so frequently lost sight of. Most of Mendelssohn's critics are guilty of the latter offence.

In the following remarks an attempt is made to give an impartial account of the subject indicated in the heading. The present writer does not pretend to be in possession of ideas or materials which throw new light on the subject, though he hopes to contribute something towards the settlement of the question by placing side by side and comparing the opinions of three of the greatest contemporaries of Mendelssohn. To speak of them as contemporary critics, is not quite correct, as only one of them wrote in Mendelssohn's lifetime, the other two several years after his death; but all were born nearly about the same time. More of this by-and-by.

Mendelssohn's most characteristic work and most successful achievement, in fact "the result of his existence," is the music to Shakespeare's *A Midsummer Night's Dream*. Schumann, who called it "the most beautiful of Mendelssohn's dreams," says of the overture, "The bloom of youth lies suffused over it as over scarcely any other work of the composer; the finished master took in his happiest minute his first and highest flight." Mendelssohn opened a new world to the musician. Fairyland had not been a part of his domain—Mendelssohn conquered it for him. With the knavish sprite Puck, Peasblossom, Mustard-seed, Cobweb, and the lightsome throng of their nameless compatriots, we meet again and again in his works. The frolics of these merry sprites take in Mendelssohn's music the place which the purely human contents of Beethoven's scherzi hold in the latter composer's works. What is humour in Beethoven becomes fancy in Mendelssohn. This may serve as a key, to Mendelssohn's position.

Three elements may be distinguished in music, the emotional, the imaginative, and the fanciful. The first is pre-eminently human, expressive of our relations to God and men; the second is descriptive, yet not of things—i.e., objects of nature and art—but of the impression we receive from them; the last of the three is best characterized by the definition which Leigh Hunt gives

of Fancy, it is "the younger sister of Imagination without the other's weight of thought and feeling."

The peculiar virtue of music lies in its emotional power. It is this which distinguishes it from and raises it, in this respect, above all other arts. Words, paint, and marble, are of too gross a nature to render the fine gradations of mysterious light and shade and colour, that constitute the picture of man's emotional life. Music, as the language of feeling, is as far above the poetical language, as the latter is above every-day prose. Where words fail, music speaks.

If an artist, a painter who imitates visible objects, could say—"Passion and expression is beauty itself; the face that is incapable of passion and expression is deformity itself. Let it be painted, and patched, and praised, and advertised for ever, it will only be admired by fools"—how much more ought the musician, whose theme is the invisible, to hold views like these? Blake's observation, looked at from the standpoint of an artist, is very likely wrong, certainly it contains much that is exaggerated; but a musician, I venture to say, could not do better than take these words for his motto—"Passion and expression is beauty itself." Not because they contain the truth and nothing but the truth, that they do not—indeed, what aphorism does so?—but because they point out to the musician the cardinal virtue of his art; because they oppose *expression* to *non-expression*, *life* to *death*, and in this sense the word "beauty" cannot be judged as being misapplied.

If it be granted that the strength of music consists in its being the exponent of our feelings, we cannot but conclude that musical compositions must be ranked according to the truth and depth of their emotional contents. Fancy is the lowest of the three art-producing faculties. "It plays," says Ruskin, "like a squirrel in its circular prison, and is happy." Imagination is Fancy set at liberty—it sees, it feels, though vaguely; these feelings are, indeed, like shadows compared with those we experience in our intercourse with men, and in those moments when we feel ourselves nearer the All-creator. Now let us ask ourselves, which of these three elements predominate in Mendelssohn. I think the answer must be the fanciful and the imaginative, though the emotional is far from being absent. Mendelssohn was a man of feeling, but his feelings were rather refined than deep. His temper pointed rather to the tender than the pathetic. When he depicts the deeper passions he seems to speak from hearsay—not from experience, not instinctively. His pathos is hollow, it is borrowed. Bach's deep-toned feeling of a simple trusting faith, Beethoven's daring aspiration and ardent yearning towards the Incomprehensible, Handel's heroic grandeur and noble popularity, were equally foreign to his nature. Thus also, his religious feeling is sincere, as far as it goes, but it does not go far. He is too happy a man to fathom the deep ocean of human passions, to penetrate the boundless infinity of speculation. He sees so many lovely shapes on the surface, hears so many sweet voices around him, awaking in him pictures of beauty and delight that feels not the want of a beyond. He is no prophet, who in words like thunder flashes upon us new truths, recalls old ones, leads us nearer the solution of the problem of existence, reproves us and urges us onward; he is rather a companion whose gentle beauty of thought, manner, and feeling, whose harmonious completeness refines, gladdens, and comforts us.

The harmonious inner life of Mendelssohn, of which his works are the reflex, is to a great extent attributable to the favourable circumstances in which he was placed from his cradle onward. These, like the warm rays of the sun, brought forth the precious seed that lay within

him. This inner harmony must also have done much to preserve him from many of those adversities that embitter the life of so many artists. For are we not, to some extent at least, as well the shapers of the circumstances in which we live, as they of our character and actions. But although as an artist Mendelssohn cannot but have gained in some respects by these advantages, in other respects he must have lost. If he gained in perspicuity, roundness of form, and serenity of aspect, he lost in depth, height, and intensity.

Of Mendelssohn's performances, his overtures are the centre of gravity. Here he had a canvas allowing him full scope to display the luxuriance of his fancy and excellence of his workmanship, give expression to his exquisite sympathy with nature, and yet not so large as to let the absence of the greater passions be too much felt. They represent most distinctly the imaginative element of his music. *Die Hebriden* is perhaps the best specimen of this kind of writing. In the overture to *A Midsummer Night's Dream*, the fanciful predominates.

There is hardly any composer of Mendelssohn's reputation who has written so many pieces from which the emotional element is so wholly absent. Schumann remarks that Mendelssohn often seems to break single bars and even chords from his *Midsummer Night's Dream*, and enlarge upon them and work them out. These pieces have much to remind one of Arab ornament. In both there is the same pleasing lightness, pure elegance, and wonderful ingenuity. These arabesques, whether they lull or gently stimulate our senses, gratify them, but here their influence ceases.

Schumann's criticism of Mendelssohn's sonata, Op. 6, is a capital characterization of Mendelssohn's emotional music, his songs with and without words, and those emotional parts of his larger works where he is true to himself and not led by ambition to stretch himself above his natural height. Let me add, to avoid misunderstanding, that his ambition was noble, and combined with such earnestness, mastery of his art, and general culture as to preserve him from complete failure even where he attempted the highest—examples are his oratorios and symphonies. But to return to Schumann's criticism, he writes, "So green, so morning-like, everything as in a spring landscape. What here touches and attracts us is not the strange, the new, but even the dear, the accustomed. Nothing places itself above us, nothing will surprise us, only the right words are lent to our feelings, so that we imagine we have found them ourselves." I do not remember that Schumann on any occasion used stronger expressions in speaking of Mendelssohn's emotional music, unless it be the following: "This song is impassioned, if one may say so of the rarer emotions of a beautiful heart."

It must be confessed that the serene beauty of Mendelssohn's music has to most of us not the same charm as the rugged energy, the subtle thoughtfulness and morbid world-weariness of other composers. As the Romans of old took delight in the struggle and writhing agony of the gladiator, so we of the present day enjoy watching the beats and throes of the human heart as exhibited by our tone and word poets, the gladiators of modern times.

In the closing part of these remarks, I wish to draw your attention to the three critics before alluded to, and to show that their estimate, apparently wide apart, is in reality the same on all principal points. These men are Schumann (in "*Gesammelte Schriften*"), Wagner ("*Le Judaïsme dans la Musique*"), and Liszt ("*Des Bohémiens et de leur Musique*"). In comparing these critiques we must take into account the individuality of the writers,



their different standpoints and aims, as well as the circumstances under which these works were written. Schumann welcomes Mendelssohn as an ally against those unprincipled composers who infested the musical literature of the time, men to whom art was but "the good cow that provides them with butter," whilst Mendelssohn had shown himself a true artist to whom she is "the divine goddess." Although Schumann never censures him, the absence of praise and sometimes even the very words of praise, show that he also felt that a something was wanting. Schumann has been already quoted so often that very little need be added. He is very warm in his expressions of praise, but, no doubt, also sincere. If a proof were wanted, his later works and the marks they bear of Mendelssohn's influence would be a satisfactory one. He calls Mendelssohn "the most cultivated artist-nature of our time," and speaks of him as "the Mozart of the 19th century, the brightest musician who penetrates the contradictions of the time." Query: Did he not rather evade these contradictions? He also mentions Mendelssohn's struggles, but I fail to perceive any sign of them.

In reading Wagner, we must keep in mind that he was no personal friend of Mendelssohn's—Schumann was—that he wrote five years after Mendelssohn's death, and lastly, that having revolutionized a great province of his art, he met with a strong opposition, which made the name of Mendelssohn one of its battle-cries. His language is, like that of all reformers, bold, unsparing, and at times exaggerated. "In Mendelssohn," he writes, "we recognise that a Jew may be endowed with the greatest and most beautiful talent; that he may have received the most careful and extensive education, that he may have the greatest and noblest ambition, without being able, with the help of all these advantages, to succeed a single time in producing on our mind and heart that deep impression which we expect in music; of which we know it to be capable, having so often experienced it, as soon as a hero of our art lets a single of his accents be heard." In another place we read:—"This series of the choicest, subtlest, and most artistically executed forms amused us, as the combination of colours of a kaleidoscope, but our higher musical feeling was never satisfied when these forms were to express the deep and strong feelings of the human heart."

Liszt stands, as it were, between these two, and may be expected to be more impartial, as he was not under the immediate influence of Mendelssohn, and on the other hand is of a more tolerant and catholic nature. But let it be understood that Liszt speaks of the Jews in general, not of Mendelssohn in particular, though there is little doubt he had Mendelssohn in his mind. "Faire de l'art, et même en bien faire, n'est cependant pas encore posséder le don suprême de créer." He thinks that the Jews do not possess this creative faculty, but that nevertheless they served the art well, and adds—"Who knows where the musical art would still be in our day? Who knows whether the genius of the great masters would be better understood now than in their lifetime, without the insinuating, enterprising, bold and persevering spirit of the members of that nation?" Again, "They have known always to do well, and often better, what others have done before them."

These extracts speak for themselves, and will afford some aid in forming an opinion of Mendelssohn. By pointing out his weakness they caution us not to be blinded by his brilliant qualities, by extolling his strength not to be blind to them.

To the disparager of Mendelssohn let me say this—shall a man forego his due share of our esteem and praise,

because he has trodden ground over which others have passed more heroically? Shall we ignore his many excellencies, because he does not possess all? Need we be blind to the grace of Correggio, because we think Raphael and Michael Angelo artists of greater power and higher aims? Correggio is said to have exclaimed on looking at a picture of Raphael's—"Anch' io sono pittore." He was right. Mendelssohn might have used words of a similar purport, on hearing a symphony of Beethoven's. Art is wide, there is room for all that are true to her, for all that serve her, not themselves. Such an artist was Mendelssohn. Therefore—honour to him!

## HELMHOLTZ ON THE SENSATIONS OF TONE.

(Concluded from page 150.)

IN the mathematical theory of acoustics it is established that oscillatory motions of the air and other elastic bodies, produced by several sources of sound acting simultaneously, are always the exact sum of the individual motions producible by each source separately. This law is of extreme importance in the theory of sound, because it reduces the consideration of compound cases to those of simple ones. But it must be observed that this law holds strictly only in the case where the vibrations in all parts of the mass of air and of the resonant elastic bodies are of *infinitely small dimensions*; that is to say, only when the alterations of density of the elastic bodies are so small that they may be disregarded in comparison with the whole density of the same body; and in the same way, only when the displacements of the vibrating particles vanish as compared with the dimensions of the whole elastic body. Now certainly in all practical applications of this law to resonant bodies, the vibrations are always *very small*, and near enough to being *infinitesimally small* for this law to hold with great exactness even for the real resonant vibrations of musical tones, and by far the greater part of their phenomena can be deduced from that law in conformity with observation. Still, however, there are certain phenomena which result from the fact that this law does *not* hold with perfect exactness for vibrations of elastic bodies which, though *very small*, are far from being *infinitesimally small*. One of these phenomena with which we are here interested is the occurrence of *Combinational Tones*, which were first discovered in 1740, by Sorge, a German organist, and were afterwards generally known, although their pitch was often wrongly assigned, through the Italian violinist, Tartini, from whom they are often called *Tartini's tones*.

These tones are heard whenever two musical tones of different pitches are sounded together, loudly and continuously. The pitch of a combinational tone is generally different from that of either of the generating tones or of their harmonic upper partials. In experiments, then, the combinational are readily distinguished from the upper partial tones, by not being heard when only one generating tone is sounded, and by appearing simultaneously with the second tone. Combinational tones are of two kinds. The first class, discovered by Sorge and Tartini, are termed *differential tones*, because their vibrational number is the *difference* of the vibrational numbers of the generating tones. The second class of *summational tones*, having their vibrational number equal to the *sum* of the vibrational numbers of the generating tones, were discovered by Helmholtz.

The following table gives the first differential tones of the usual harmonic intervals:—



Intervals.	Ratio of the Vibrational Numbers.	Difference of the same.	The Combinational Tone is deeper than the deeper Generating Tone by
Octave . . .	1 : 2	1	A Unison
Fifth . . .	2 : 3	1	An Octave
Fourth . . .	3 : 4	1	A Twelfth
Major Third . . .	4 : 5	1	Two Octaves
Minor Third . . .	5 : 6	1	Two Octaves and a Major Third
Major Sixth . . .	3 : 5	2	A Fifth
Minor Sixth . . .	5 : 8	3	A Major Sixth

The second kind of combinational tones, which are distinguished as *summational*, is generally much weaker in sound than the first, and is to be heard with tolerable ease almost only on the harmonium and polyphonic syren. Scarcely any but the first summational tone can be perceived, having a vibrational number equal to the sum of those of the generators. Of course, summational tones may also arise from the harmonic upper partials. Since their vibrational number is always equal to the sum of the other two, they are always higher in pitch than either of the two generators.

It was formerly believed that the combinational tones were purely subjective, and were produced in the ear itself. Differential tones alone were known, and these were connected with the beats which usually result from the simultaneous resonance of two tones of nearly the same pitch, a phenomenon to be considered in the following paragraphs. It was believed that when these beats occurred with sufficient rapidity, the individual increments of loudness might produce the sensation of a new tone, just as numerous ordinary impulses of the air, and that the vibrational number of such a tone would be equal to the number of beats. But this supposition, in the first place, does not explain the origin of summational tones, being confined to the differentials; secondly, it may be proved that, under certain conditions, the combinational tones exist objectively, independently of the ear, which would have to gather the beats into a new tone; and, thirdly, this supposition cannot be reconciled with the law confirmed by all other experiments, that the only tones which the ear hears, correspond to pendular vibrations of the air.

And, in reality, a different cause for the origin of combinational tones can be established, which has already been mentioned in general terms. Whenever the vibrations of the air or of other elastic bodies, which are set in motion at the same time by two generating simple tones, are so powerful that they can no longer be considered infinitely small, mathematical theory shows that vibrations of the air must arise which have the same vibrational numbers as the combinational tones.

When the places in which the two tones are struck are entirely separate, and have no mechanical connection, as, for example, if they come from two singers, two separate wind instruments, or two violins, the reinforcement of the combinational tones by resonators is small and dubious. Here, then, there does not exist in the air any clearly sensible pendular vibration corresponding to the combinational tone, and we must conclude that such tones, which are often powerfully audible, are really produced in the ear itself.

It must also be remarked that the same peculiarities in the construction of a sonorous body which make it suitable for allowing combinational tones to be heard when it is excited by two waves of different pitch, must also cause a single simple tone to excite vibrations in it, which correspond to its harmonic upper partials; the effect being the same as if this tone then formed summa-

tional tones with itself. This result ensues because a simple periodical force, corresponding to pendular vibrations, cannot excite similar pendular vibrations in the elastic body on which it acts, unless the elastic forces called into action by the displacements of the excited body from its position of equilibrium are proportional to these displacements themselves. This is always the case so long as these displacements are infinitesimal. But if the amplitude of the oscillations is great enough to cause a sensible deviation from this proportionality, then the vibrations of the exciting tone are increased by others which correspond to its harmonic upper partial tones.

For the pitch of the musical scale German physicists have generally adopted that proposed by Scheibler. This makes the once accented *a'* perform 440 vibrations in a second; and there results the following table of vibrational numbers:—

Contra Octave.	Great Octave.	Un-accented Octave.	Once-accented Octave.	Twice-accented Octave.	Thrice-accented Octave.	Four times-accented Octave.
C, 33	C 66	c 132	c' 264	c'' 528	c''' 1,056	c <sup>iv</sup> 2,112
D, 37½	D 74½	d 149	d' 297	d'' 594	d''' 1,188	d <sup>iv</sup> 2,376
E, 41⅔	E 83⅓	e 166⅔	e' 333⅓	e'' 666⅔	e''' 1,333⅓	e <sup>iv</sup> 2,666⅔
F, 44	F 88	f 176	f' 352	f'' 704	f''' 1,408	f <sup>iv</sup> 2,816
G, 49⅓	G 98⅔	g 197⅓	g' 394⅔	g'' 789⅓	g''' 1,578⅓	g <sup>iv</sup> 3,156⅓
A, 55	A 110	a 220	a' 440	a'' 880	a''' 1,760	a <sup>iv</sup> 3,520
B, 61⅔	B 123⅓	b 246⅔	b' 493⅓	b'' 986⅔	b''' 1,973⅓	b <sup>iv</sup> 3,946⅓
						c <sup>v</sup> 4,224

The number of beats in a given time, for an imperfectly-tuned unison, is equal to the difference of the numbers of vibrations executed by the two tones in the same time. This is the general law which determines the number of beats for unisons; and it may be extended so as to determine the number of beats in a second for a given imperfection in any consonant interval. Thus it is ascertained that the number of beats which arises from putting one of the generating tones out of tune to the amount of one vibration in a second is always given by the two numbers which define the interval. The smaller number gives the number of beats which arises from increasing the vibrational number of the upper tone by a unit; the larger number gives the number of beats which arises from increasing the vibrational number of the lower tone by a unit. For example, in the case of a fifth having the ratio 2:3, if the upper tone be sharpened to make one additional vibration in a second, there will result two beats in a second; but if the lower tone alone make one additional vibration in a second, there will result three beats in a second. From this rule it follows that for any stated temperament of an interval, the number of beats increases proportionally according as the normal interval is expressed in larger numbers.

There is a problem which is very important for the theory of musical consonance, and has unfortunately been but little regarded by acousticians. The subject of inquiry is, what becomes of the beats when they grow faster and faster, and to what extent may their number increase without the ear being unable to perceive them? According to the hypothesis of Thomas Young, when the beats become very quick they gradually pass over into a combinational tone (the first differential). Young imagined that the pulses of tone which ensue during beats, might have the same effect on the ear as elementary pulses of air, and that just as thirty vibrations in a second would produce the sensation of a deep tone, so would thirty beats in a second resulting from two higher tones produce the

same sensation of a deep tone. This view is apparently well supported by the fact that the vibrational number of the first and strongest combinational tone is actually the number of beats produced by the two tones in a second. It is, however, of much importance to remember that there are other combinational tones, Helmholtz's summational tones, which will not agree with this hypothesis in any respect, but on the other hand are readily deduced from his mathematical theory of combinational tones. It is, moreover, an objection to Young's theory, that in many cases combinational tones exist externally to the ear, and are capable of setting properly tuned resonators into sympathetic vibration, because this could not possibly be the case if the combinational tones were nothing but the series of beats with undisturbed superposition of the two waves. For the mechanical theory of sympathetic vibration shows that a motion of the air compounded of two simple vibrations of different periodic times is capable of putting such bodies only into sympathetic vibration as have a proper tone corresponding to one of the two given tones, provided no conditions intervene by which the simple superposition of two wave systems might be disturbed. Hence we may consider combinational tones as an accessory phenomenon by which, however, the course of the two primary wave systems and of their beats is not essentially interrupted.

It is asserted by Helmholtz that as many as 132 beats in a second are audible, and he states that the experiment is easy to repeat. If on an instrument which gives uniformly sustained tones, as an organ or harmonium, we strike a series of intervals of a semitone each, beginning low down in the scale and proceeding higher and higher, we shall hear in the lower portion very slow beats. Thus B' C gives  $4\frac{1}{2}$ , B c gives  $8\frac{1}{2}$ , b c gives  $16\frac{1}{2}$  beats in a second, and as we ascend the rapidity will increase, but the character of the sensation will continue the same. And thus we can pass gradually from four to 132 beats in a second, and convince ourselves that, though we become incapable of counting them, their character as a series of pulses of tone, producing an intermittent sensation, remains unaltered.

The transposition of tones in a consonant triad, for the purpose of widening their intervals, affects their harmoniousness in the first place by changing the intervals. Major tenths sound better than major thirds; but minor tenths sound worse than minor thirds, and the major and minor thirteenth worse than the minor sixth. The following rule embraces all cases:—Those intervals in which the smaller of the two numbers expressing the ratio of the interval is *even*, are *improved* by having one of their tones transposed by an octave; and those intervals in which the smaller of the two numbers expressing the ratio is *odd*, are *made worse* by having one of their tones transposed by an octave. For in the first case the numbers expressing the ratio are diminished; and in the second case the numbers are increased.

The major mode has five triads which are immediately related to the tonic chord. Its harmonisation can be so conducted that all tones appear as constituents of the three major chords of the system, those of the tonic, dominant, and sub-dominant. These major chords, when their roots lie low, appear to the ear as reinforcements of the compound tones of the tonic, dominant, and sub-dominant, which tones are themselves connected by the closest possible relationship of fifths. Hence, in this mode everything can be reduced to the closest musical relationship in existence. And since the tonic chord in this case represents the compound tone of the tonic immediately and completely, the two conditions, viz., predominance of the tonic tone and of the tonic chord, go

hand in hand, without the possibility of any contradiction, or the necessity of making any changes in the scale. The major mode has, therefore, the character of possessing the most complete melodic and harmonic consistency, combined with the greatest simplicity and clearness in all its relations.

The minor mode contains an interval which exceeds a whole tone in the diatonic scale, and answers to the numerical ratio 64:75. To make the minor scale melodic it must have a different form in descending from what it has in ascending. The minor mode, therefore, has no such simple, clear, intelligible consistency as the major mode; it has arisen, as it were, from a compromise between the different conditions of the laws of tonality and the interlinking of harmonies. Hence, it is also much more variable and much more disposed towards modulation into other modes. The conditions of tonality cannot be so simply reconciled with the predominance of the tonic chord as in the major mode. When a piece concludes with a minor chord, we hear, in addition to the compound tone of the tonic note, a second compound tone which is not a constituent of the first. This accounts for the long hesitation of musical composers respecting the admissibility of a minor chord in the close.

The major mode is well suited for all frames of mind which are completely formed and clearly understood, for strong resolve, and for soft and gentle or even for sorrowing feelings, when the sorrow has passed into the condition of dreamy and yielding regret. But it is quite unsuited for indistinct, obscure, unformed frames of mind, or for the expression of the dismal, the dreary, the enigmatic, the mysterious, the rude, and whatever offends against artistic beauty; and it is precisely for these that we require the minor mode, with its veiled harmoniousness, its changeable scale, its ready modulation, and less intelligible basis of construction. The major mode would be an unsuitable form for such purposes, and hence the minor mode has its own proper artistic justification as a separate system.

As the independent significance of chords came to be appreciated in the fifteenth and sixteenth centuries, a feeling arose for the relationship of chords to one another and to the tonic chord, in accordance with the same law which had long ago unconsciously regulated the relationship of compound tones. The latter depended on the identity of two or more partial tones; the former on the identity of two or more notes. For the musician, of course, the law of the relationship of chords and keys is much more intelligible than that of compound tones. He readily hears the identical tones, or sees them in the notes before him. But the unprejudiced and uninstructed hearer is as little conscious of the reason of the connection of a clear and agreeable series of fluent chords, as he is of the reason of a well-connected melody. He is startled by a false cadence, and feels its unexpectedness, but is not at all necessarily conscious of the reason of its abruptness. Then, again, we find that the reason why a chord in music appears to be the chord of a determinate root depends once more upon the analysis of a compound tone into its partial tones; that is, once more upon those elements of a sensation which cannot readily become subjects of conscious perception. This relation between chords is of great importance, both in the relation of the tonic chord to the tonic tone, and in the sequence of chords.

There can be no question that the simplicity of tempered intonation is extremely advantageous for instrumental music; that any other intonation requires an extraordinarily greater complication in the mechanism of the instrument, and would materially increase the

difficulties of manipulation; and that, consequently, the high development of modern instrumental music would not have been possible without tempered intonation. But it must not be imagined that the difference between tempered and just intonation is a mere mathematical subtlety without any practical value. That this difference is really very striking, even to unmusical ears, is shown immediately by actual experiments with properly-tuned instruments.

Consecutive unisons and octaves are allowable when intentionally introduced to give additional weight to a whole melodic phrase, but are not suited for a few notes, as they only give the impression of unnecessarily interrupting the richness of the harmony. Consecutive fifths are somewhat worse. It is impossible to proceed by a single diatonic step from the tonic as root, with an accompaniment of fifths, without departing from the key.

The prohibition of consecutive fifths was perhaps historically a reaction against the first imperfect attempts at polyphonic music, which were confined to an accompaniment in fourths or fifths, and then, like all reactions, it was carried too far, in a barren mechanical period, till absolute purity from consecutive fifths became one of the principal characteristics of good musical composition. Modern harmonists agree in allowing that other beauties in the progression of parts are not to be rejected because they introduce consecutive fifths, although it is always advisable to avoid them when there is no absolute need to make such a sacrifice. The prohibition of so-called "hidden fifths and octaves" has been added on to the prohibition of consecutive fifths and octaves, at least for the two extreme voices of a composition in several parts. This prohibition forbids the lowest and uppermost voice to proceed by direct motion into the consonance of an octave or fifth. They should rather come into such a consonance by contrary motion. In duets this would also hold for the unison. The interpretation of this law must be, that whenever the extreme voices unite to form the nearer partial tones of a compound, they ought to have reached a state of relative rest. It is obvious that the equilibrium will be more perfect when the extreme parts of the whole mass of tone approach their junction from opposite sides, than when the centre of gravity, so to speak, of the sonorous mass, is displaced by the parallel motion of the extreme voices, and these voices catch one another up with different velocities. But in exceptional cases where the motion proceeds onward in the same direction, and no relative rest is intended, the hidden fifths are not avoided. Another rule in the progression of parts, prohibiting "false relations," had its origin in the requirements of the singer. What the singer finds a difficulty in hitting, must naturally also appear an unusual and forced skip to the hearer. There is, therefore, a certain sense in the prohibition, but numerous exceptions have arisen as the ear of modern musicians, singers, and hearers has become accustomed to bolder combinations and livelier progressions. Where music has to express effort and excitement, these rules become meaningless. Hidden fifths and octaves, and even false relations of fifths, are found in abundance in the chorales of Sebastian Bach, who is otherwise so strict in his harmonies, but it must be admitted that the motion of his voices is much more powerfully expressed than in the old Italian ecclesiastical music.

We have here indicated some of the more salient points of Helmholtz's elaborate philosophical treatise. In the translation of the work Mr. Ellis has most ably executed his laborious task, and it is most fortunate that it should have fallen into such competent hands. The publication of so excellent a translation of such a comprehensive work will exercise an important influence on the dissemination

of a true knowledge of music as a science, and the formation of a legitimate basis for its further development.

The author supplements the volume by a number of miscellaneous appendices containing various important mathematical and physical investigations which lie at the foundation of certain sections of the work. To these Mr. Ellis has made some extensive and valuable additions, amongst which he has given a collection of tables exhaustive of calculations appertaining to the various temperaments of the musical scale. Here, also, is an account of the successful researches of Dr. W. H. Stone, relative to the new C, *Contrafagotto*. The *Contrafagotto*, or double-bassoon, as made on Dr. Stone's designs by Herr Haseneier, of Coblenz, consists of a tube 16 feet 4 inches long, truly conical in its bore, and enlarging from  $\frac{1}{4}$  inch diameter at the reed to 4 inches at the bell or lower extremity. It is curved four times on itself for convenience of manipulation; so that in actual length it is about equal to the ordinary bassoon. Its extreme compass is from C, upwards to  $c'$ , three octaves above that note. Its ordinary range, however, should be limited to the  $g$  below the highest  $c'$ ; the notes above this being rather difficult to produce. It possesses every semitone of the diatonic scale throughout its compass, and is therefore suitable to play in any key with moderate facility.

In a foot-note, page 151, the translator has considered it necessary to make some allusion to Chappell's "History of Music," in which, as an assumed subversion of Helmholtz's theory of compound tones, it is stated over and over again that the springs of harmoniums do not yield harmonics. After briefly quoting the several passages, the translator tersely adds the following: "The title and date are worth preserving, to show to what extent practical and antiquarian musicians at the present day (among whom Mr. Chappell has already earned an honourable position) are acquainted with the physical constitution of the materials with which and on which they work." This pithy observation acquires still greater significance after the subsequent publication of a remarkable series of papers purporting to be a review of Helmholtz's great work.

W. S. B. WOOLHOUSE.

#### SCHUMANN'S "GENOVEVA" AND THE LEIPZIG STAGE.

(FROM A CORRESPONDENT.)

OF the many advantages which the good old city of Leipzig offers to those who come here not solely for pleasure and amusement, but for scientific work and study, there is one which goes far to make up for the total absence of pretty scenery, the want of home comfort, and the general dullness of the town: it is the advantage of an excellent opera. And all the conditions and surroundings of opera-going are here, as they are generally on the Continent, so infinitely more inviting, so much less oppressive than in London. Ladies need not waste the greater part of the day in preparing for the formidable undertaking of the evening. One has not to rush home, dress, and dine, in a frantic hurry, and, *pour comble du bonheur*, pay ten shillings for a cab to and from the opera. Leipzig is not a city of magnificent distances; from the laboratory, from the lecture-room, from the constitutional round the "Promenade" or the "Rosenthal," we drop into our reserved seats at the opera; we feel that fashion, dress, and high prices are not the first and foremost considerations, and there is something in the whole atmosphere which tells us that we are in a temple of art where music is cultivated for its own sake. The Muses have domesticated themselves in this beautiful theatre; and it is this affinity between audience and performers which is peculiar to the Leipzig opera, and constitutes the essence of its charm. To the amateur lover of music it affords a pleasant and inexpensive recreation; while to the



student of art it is a practical school in which every performance is as good as a lesson.

The leading characteristic of the Leipzig opera, and that which constitutes its chief excellence, is a good *ensemble*. The artists are, with two or three exceptions, hardly above the average; the chorus is at times lamentably inefficient; but no opera in the world can boast of a more highly cultivated band, and, whatever the merit *per se* of any given opera, the performance as a whole always reflects credit on the managers; for it gives proof of careful study and artistic treatment; both singers and band are imbued with the *feu sacré* of their art, and there is in every performance that oneness which is always traceable to the master's eye, and a rigorous discipline. And why has the Leipzig stage reached so high a standard? Because the leading principle of the managers is to rear and train an efficient average force, to produce in the performance unity by the harmonious action of all components; because they have long since discarded that most mischievous, that most pernicious system, the "star" system—because they know that so long as that system rules supreme there can be no truly national opera. And, noble as is the task of creating a national opera in London, it will never be accomplished so long as the star system sways the sceptre. Alas for the noble efforts enlisted under such conditions! for the national opera will remain a problem, and the star system will be the rock upon which it must split. Nor is the characteristic feature of a good *ensemble* in any way peculiar to the Leipzig stage. We need not go to Paris, Munich, Vienna, or Berlin; in the opera of Dresden, Weimar, Dessau, and of all those miniature capitals which rejoice in a royal or ducal theatre, we notice the same leading idea, and in carrying it out that same consistency which enables those comparatively small stages, with their slender means and material, to give most of Wagner's and other operas which baulk the London impresario and his co-adjutors; and if they cannot vie with Berlin or Vienna, depend upon it they always make a wonderfully good attempt. But Leipzig possesses all those features in a more eminent degree. The theatre is not subsidised by a court; it was raised by the town, and is a municipal institution. It is supported not only by the members of a large university, whose merits are purely intellectual, but chiefly by a wealthy commercial community, jealous of the reputation their stage enjoys, fastidious in their demands upon the managers, and determined not to put up with such stale seditions as *Norma* and *Sonnambula*. And so blended is the theatre with all the interests of the cultivated Leipzig citizen, that he looks upon the artists, not as strangers who are to be shunned because they have made art their profession, not as unproductive labourers, whose work, according to Adam Smith's obsolete theory, perishes in the instant of its production; he looks upon them as his own familiar friends, and in his beautiful theatre he is as much at home as "Pindar was in Delphi." It is owing to a taste and an atmosphere so truly artistic that the Leipzig stage has become the nursery-ground on which have been reared many of the most prominent artists who now adorn Berlin, Vienna, Munich, and Dresden; and it is this true home of art which alone can claim the merit of having brought out, and successfully revived, Schumann's *Genoveva*, the great master's only opera—a work which, if it be second to any, can be second only to *Fidelio*.

The well-known legend of St. Genoveva has been treated, both dramatically and musically, by different writers. The students of the University of Prague performed in 1721 a musical drama entitled *Diva Genoveva*. Haydn wrote a *Genoveva* for Prince Esterhazy's puppet-theatre; and, quite recently, Scholtz has treated the subject in his opera *Golo*. Both Tieck and Hebbel dramatised the legend, and it is from these two dramas that Schumann has derived his book. Undoubtedly the book suffered by the combination of these two in some respects conflicting sources, and some of the dramatic situations are not as powerful as the subject admits; but, on the other hand, the book, as it is, has the great merit of being Schumann's own; and, as such, it is a striking example of the rule that, whenever the book is good, there is a strong presumption in favour of the musical treatment being good too. With rigid consistency he disdains all scenic effects, such as we find in Meyerbeer and Wagner. The many homely touches he introduces, the poetic and intellectual spirit which pervades the whole, reveal his intensity of feeling,

no less than his refined taste and culture; and the more you penetrate into the intrinsic merits of this great musical drama, the more irresistible grows the impression that such a work could only emanate from a pure and noble mind.

The salient features of the drama may be summed up as follows:—In the first act Siegfried takes leave of Genoveva; her safety he entrusts to Golo's protection; his estate and household he leaves in the charge of Drago, his faithful steward, and, surrounded by his retainers, he sets out on the crusade against the Saracens. But it now becomes apparent that Golo cannot control his secret love for Genoveva; he vows that she shall be his; and in his designs he is stimulated by Margarethe, a sorceress who promises to assist, and rid him of the chief obstacle—Siegfried.

In the second act, Golo comes at a late hour to apprise his mistress of a reported victory, and, finding her alone, is overcome by his passion; but she indignantly repels the insult, and, having thrown into his teeth his origin and position, she leaves him, crushed, and brooding revenge. Frustrated in his designs, he now vows to ruin her. Margarethe spreads among the household reports of Genoveva's intimacy with her chaplain; the servants become riotous, and Drago, with Golo's knowledge, consents to conceal himself in Genoveva's chamber, but only in order to satisfy himself that his beloved mistress is innocent. But, led by Margarethe, the servants enter the hall in a body, and, in spite of Genoveva's remonstrances and her appeals to Golo for protection, they force her chamber, where they find Drago, who is dragged out and murdered on the spot. Margarethe's and Golo's plot has succeeded. Genoveva is dragged to the tower by the infuriated crowd of servants.

The third act shows us Siegfried on his way home to Trèves, detained by a wound at Strasburg, under Margarethe's care. She fails in her attempt to poison him by a drink; he recovers, and is on the point of starting, when Golo arrives with a letter from the chaplain, apprising Siegfried of Genoveva's adultery with Drago. In the face of this proof Siegfried, though crushed by the blow, commands Golo to put Genoveva to death; but, before he sets out, he determines to see Margarethe's magic mirror, in which she had promised to show him Genoveva at home. The pictures which the mirror reveals of Genoveva's growing intimacy with Drago only confirm her guilt; unable to contain himself, Siegfried strikes a fatal blow at the mirror, and rushing away, calls on Golo to revenge him. But the blow at the mirror is fatal also to Margarethe's black art; Drago's spirit rises, and commands her immediately to repair to Siegfried and confess the plot.

In the last act Genoveva is dragged into the forest to be put to death. Golo again tries to persuade her to yield, as the only means of escaping death; but she remains firm, and Golo, having ordered his men to execute Siegfried's commands, rushes away in despair, and dies by his own hand. But Genoveva spies a cross among the trees; to it she clings, for by it she will die; the men dare not murder her on the sacred spot, and, before they have time to tear her away, Siegfried, led by Margarethe, appears on the scene with his followers, and the rising sun sees Genoveva restored to Siegfried's arms. She forgives him, she forgives all; for is not Siegfried again her own?

It will be seen that throughout the action Genoveva is the victim of brutality, wickedness, and of a foul plot into which even Siegfried allows himself to be dragged. All is against her; and her love for Siegfried, her faith in a Divine justice, and her virtue alone steel her against the stings and arrows of outrageous fortune. Her virtue is rewarded in the end; but Margarethe disappears, and Golo is allowed to escape. What an effect, it has been remarked, Schumann might have produced if Siegfried had surprised Golo in his final appeal to Genoveva! what a trio he might have written for such a scene! This want of great dramatic actions, and the absence of some sympathetic being who supports Genoveva in her sorest trouble, are generally regarded as the great weakness of the work; but assuming this to be a deficiency, the stage-manager has supplied it by a number of highly artistic and refined stage-effects, so that the interest in the action is maintained up to the very end. Nor did Schumann intend Genoveva to fight her battle entirely single-handed, for he introduced a characteristic figure in the shape of Angelo, a deaf-and-dumb page, who is devoted to his mistress and twice intercedes in her behalf in the

hour of trial. Strange to relate, this deaf-and-dumb page does not appear, at least not entirely, in the opera as it is now given; and I cannot help thinking that, in justice to Schumann, the co-operation of this character should not be wanting. Like Fenella, he would enlist one's sympathy at once by his devotion and by that inborn vivacity peculiar to persons possessed of his infirmity, and his action would considerably heighten the dramatic effect of the whole. But for this, the managers have fully realised Schumann's poetic and lofty conception of the subject.

And what shall I say of *Genoveva* as a musical composition? As a work of art it stands alone. The *arioso* style, which is one of its leading characteristics, unites the opera to a continuous whole; not a bar seems wasted; there is not a crude, not a vulgar passage; Schumann does not, like the present champion of the musical drama, work himself at times into a labyrinth of apparently bewildering passages in order to give all the more prominence to a gigantic effect which follows; his effects are all there, they are produced without any effort; and it is this spontaneity which makes the music so genuine. The more we read, mark, learn, and inwardly digest this great work, the more does it grow upon us, the more clearly do we perceive that all this wealth of melody could flow only from a transcendent creative genius. For into his *Genoveva* Schumann has infused all the purity, all the freshness, the lyric beauty and originality of style, which have made him the founder of a great and healthy school. With that modesty by which real greatness always excels, he made it his aim that his work should tell by its intrinsic merits, and he accomplished his aim, for he made his *Genoveva* "a possession for all times." It is the work of a Plato rather than of an Aristotle, rather of a more gentle and polished Melancthon than of a Luther.

How is it, it may well be asked, that a work of such surpassing merit had little more than a *succès d'estime* when it was first produced? How is it that, with the exception of the overture, it has been shelved for twenty-five years, and that even now it has found a true home only on the Leipzig stage?

The want of a greater and more immediate success in 1850 was owing chiefly to surrounding conditions. Meyerbeer at that time had reached the acme of his power; his dazzling and novel effects carried all before them. Schumann's music was hardly known, and much less appreciated. The scenic arrangements appear to have been very inefficient in the old theatre. Schumann conducted in person the first two performances, and it will not be too much to say that conducting is admitted not to have been the great master's forte. But the opera was well received. "A large number of the composer's friends and admirers," says an account in the local paper of that time, "had come to witness the first performance of *Genoveva*, and among the audience we recognised many musical celebrities from Berlin and Dresden. Dr. Schumann was received with applause when he entered, and was called before the curtain at the end of the performance, the end of every act having been marked by warm applause." *Genoveva* was successfully revived in the new theatre last winter; it has again, and with even greater success, been produced this season, and is now one of the standard operas of the Leipzig stage. And truly the greatest credit is due to the managers for the artistic care they have bestowed on the production of a work presenting so many scenic and musical difficulties. But as a performance, the great success of the opera is due almost solely to the excellent *ensemble*, to the evenness, to the unity and harmony of rendering. True, a Leipzig audience is very artistic, and though singularly undemonstrative, very appreciative; and Schumann is a household word with the inhabitants; but is not Schumann's name also a household word in London? Is not the love and taste for his music perhaps more deeply rooted and more widely diffused in London than anywhere else?

And at a time like the present, when such noble efforts are made to realise the idea of a national opera, when, as a stepping-stone towards a consummation so devoutly to be wished, there is some hope of German opera being revived next season, why should it not be possible to produce *Genoveva*, and to offer so great, so genuine a treat to those who are "moved by the concord of sweet sounds?" But on the "star" principle it is

impossible; for *Genoveva* will only admit of an artistic treatment, and the "star" system is incompatible with true art; it impedes progress; it marks an artificial, stationary, and morbid state of things: cut it down; why cumbereth it the ground?

#### THE PROFESSOR ON MUSICAL DEGREES.

"I HAVE often wondered," said Harry to the Professor at their next meeting, "why you have not taken your degrees at the university."

"Perhaps I should," replied that gentleman, "had I been differently placed in my younger days. While still a student I met with one—how shall I describe him?—handsome, witty, *piquant* to a degree that was *ravissant*; a gentleman born and bred, yet toned somewhat, through his travels, with a touch of the nobler part of democratism, that was very taking to a young lad. You were dazzled and fascinated by the triple genius that shone through him. Painter, poet, and musician—a veritable 'free lance' in each. He seemed equally at home in each and in every school of each, dashing from one to the other with the light airiness of a bird; one moment philosophising on the esoteric mysteries of ancient Egypt, or quoting with a reverent tenderness in his voice from the Book of Wisdom, the next dancing and singing a Spanish bolero, or rapidly sketching a comic face—a man who could no more have attended to the conventionalities of dress and the peculiarities of what is termed 'respectable life' than he could have flown in the air, and yet who showed more real nobility in his character, more refinement in his tastes, and more sterling honesty in his relationship of man to man, than any I have ever met with. The real depth of his knowledge was, from his careless temperament and mobility of genius, concealed under a veil of romance intensely captivating. To some it might have been dangerous, but I ever look back to that time as a golden one, for it saved me from sinking into the professional pattern, as cut and dried by the system of fifty years back, when teaching meant driving the pupil through a daily routine of dry work, like a mill-horse, that utterly deadened all sense of conceptive vitality. But I tire you with this personal talk."

"No, no!" was Harry's eager response; "go on."

"The association with this splendid mind opened to me another world, and made me look on art with a much deeper meaning; that which had before seemed to me but as the dry bones of Ezekiel's vision now became replete with life, as if the east wind of a God's breath had passed over them. I saw the infinite depth and grandeur of the word science—the never-ending chain of circle within circle, so truly symbolised in the olden times by a serpent biting its own tail, typical of the infinity of wisdom. Whatever originality I may possess was first awakened by the contact with this man, for he had that wondrous gift of teaching, the power of fitting the education to the individual, and this is by no means a common gift. A man may be very learned, a perfect master of every rule and condition known to the art or science he professes, and yet entirely lack the power possessed by this glorious Bohemian of whom I speak, who imparted his knowledge in such a way as to draw forth the individuality of the receiver. From him I have doubtless imbibed certain poetic notions of art that have somewhat influenced my life, and given me peculiarities that are not always worldly wise. From him I have drawn that indifference to titles—unless bestowed for some great service or work—that was his distinguishing characteristic."

"And so that has prevented your going in for your degrees?"

"It would be scarcely fair to say so much," returned the Professor. "My conviction is in favour of degrees—musical titles, as I call them—but I would have them differently arranged from the present system. We seem to look on art as some clergymen do on religion; all is laid down by rules; everything has been revealed; everything is known. But it is not so, or God's knowledge would be limited; and the universal law of progress shows us this error, for whichever way we turn there is ever more to know, more to do; limitless fields, self-evolving, present themselves to us at every step of our upward path. It is that wonderful mystery of the something that is never quite

attainable that is the crowning glory of nature, religion, and science I think we are on the wrong tack in conferring the highest honours we have for a mere educational exam. We forget that such a thing, besides being a very incomplete test of a man's real artistic power, only brings him, after all, on the threshold of being a clever man; that it takes time to make a clever man a learned man; and that something is required even beyond that before he be a great man. But let me guard against the supposition that I am one of those who imagine a musician *nasctur, non fit*, for my theory of duality goes against that in its entirety; and it can only be in an æsthetic or spiritual sense that this is true; but as no man knows what spirit is, for to our senses it is not, save through its connection with matter, so no musician can be understood, nay, more, can understand himself, till he knows the material language of sound, till he has mastered the arbitrary signs and laws by which alone he is enabled to translate and communicate his ideas.

"It is a wondrous thing, this duality, that runs through all nature. No one thing can be without its counterpoise—force, and matter, spirit and body, day and night, heat and cold, male and female, genius and knowledge, good and evil; and equally strange is the peculiar link between the two. We read it in the accumulated lore of ages, in all history, sacred and profane, in the fables, riddles, and parables of the prophets, in the everyday walk of modern life. *That which we feel to be the greater, the higher, the more powerful, the more creative, can only attain its majority by and through its union with the other half.*"

The Professor puffed away at his pipe for a minute, and then went on—

"So far in favour of positive rule and material knowledge; but great and glorious as this is, and proud as we may be of our achievements in learning, we must not forget that they are not exactly our own, but are derived from the experience of those who were here before us, who from the past ages have handed down to us their strength, as we must in our turn to those whose being lies yet in the future. We must remember that there is another side to be examined—a side divided from the mere material knowledge by a *thin streak of Promethean fire* called in art GENIUS, and which refuses to be entirely measured out by rule. The Rev. Isaac Taylor, in his 'Physical Theory of Another Life,' points out how the vast apparatus of letters, words, and combinations, that form the vocabulary of a highly civilised people, is often inadequate in relation to the occasions of the mind, although estimated at two hundred thousand arbitrary signs, and capable of variations of meaning, so as to double that number of sounds to which distinct ideas are attached; and if this is true of the material language of words, how much more must it be when in connection with the spiritual language of music. True, the fundamental principles of art have been determined long ago, but there is a progress of thought throughout the world that never ceases, a pulse of electricity ever beating, a creation ever going on. Who can tell from whence a new word springs, a new custom is derived, a new thought received? Who shall define where the originality commences? *Our greatest thoughts come from the dream of a child.* In the earliest years something has been heard that influences the growing mind, and is in its turn influenced by the individuality of him who receives it. And this is indeed true genius, the power of receiving and making a thing your own that has been heard and passed by unheeded by the rest of the world because they were wanting in that undefinable something which you alone possess."

Again the Professor paused for a time, but Harry did not speak.

"The tendency of the age," continued the old gentleman, "is to exalt the executive above the conceptive, the memory above the understanding—an undoubted mistake in art. Sound knowledge is necessary to the development of genius, but it ever must be the lower half."

"I don't see that," said Harry. "Is it not Lord Bacon who writes, 'There is no impediment in the wit but may be wrought out by fit study'?"

"Truly so," was the reply; "but the study is only the means to the end, as was the bean-stalk to Jack the Giant Killer. Take away the giant-land; where leadeth the bean-stalk?"

"But every one has his giant-land," urged Harry.

"Or thinks so," responded the Professor, grimly; "but every one does not find the right bean-stalk."

"I see," laughed Harry. "That is why it is said so many people resemble round pegs put into square holes. But a truce to this badinage. I say education can do everything."

"My dear boy," replied the Professor, "you are a good hand at figures. Now, you shall buy twelve eggs at two a penny, and twelve at three a penny—"

"Two for a penny and three for a penny," cried Harry; "that is five for twopence."

"Just so, and yet, if you sell them back at that rate, you will be one short. But, as you said, a truce to badinage. Let us view the matter a little more seriously. Education is defective unless it brings out the *ego, the individuality*, and directly that is done the possessor recognises instinctively the puny power possessed by mere knowledge, as compared with the unconscious power of genius. It makes one smile to hear of 'an exhaustive treatise on art or science.' How can you exhaust that which is infinite? There are so many things that educational knowledge cannot explain. Why is it that a mathematician cannot prove the exact centre of a circle? Why is it that if you cut an octave in half, the two halves are not exactly the same? Philosophers tell us that man has more reason than instinct, that woman, his complement, has more instinct than reason, and that the brute creation only possess instinct; but none can tell what is the exact difference between the two, nor where the line of demarcation is to be found. Why is it that the harmonic vibrations of any note not only produce the concords of the third, fifth, and octave, but introduce the minor seventh, through which the ear is insensibly led into another key, another circle, self-evolved from the original tone. I told you before there is one secret in all nature apparently unattainable by the greatest knowledge. It is the creative power, the essence of vitality, self-evolution. Turn to the third chapter of Genesis, and you will read that 'the tree of life' is hidden from the knowledge of man."

"I think I begin to understand," said Harry. "It is not the knowledge you decry, but the *greater than knowledge* you would uphold."

"You express my meaning to a nicety. Thanks, my boy. And now to apply what I have been saying to the subject of degrees. The ancients were far wiser than we. With them, titles and honours were given for *something actually done*, the value of which was above what others could do. *Dux* meant with them the *real leader, the man of proved capacity*; *maï nous avons changé tout cela* in the present day, and often leave the experience and proved capacity to come after the honours."

"It is not, then, the degrees, but the present system of conferring them, to which you object?"

"Yes; and for these reasons: Art, like Nature, is a stern mistress, a very royal sphinx, whose secrets are not to be wrenched from her, *even by her chosen few*, without daily patient and vigilant watching, earnest comparisons, and self-communings; and by slow steps only can the neophyte become the high-priest. Do not mankind recognise this principle in many things? Who would place a very young clergyman, however pious or clever he was—on the throne of an archbishop or bishop? Who would propose elevating a young barrister of four or five and twenty to the position of the Lord Chief Justice, or indeed that of any of Her Majesty's learned judges? Fancy what an outcry there would be if an ensign or lieutenant, with his beard scarce full-grown, were suddenly raised to the dignity of a field-marshal or major-general, *merely because he knew his drill!* Is not the necessity of something beyond the school education apparent in all this?"

"Again, what have you left to confer on those whose experience and knowledge have produced such fruit as to render their names *honoured in the profession*, if your highest degrees are given for a mechanical exam. within the reach of every schoolboy with a good memory. What a parody on the grand old saying 'Laborare est orare' is the modern idea of working only to get a handle or tail to your name. Besides, the commercial spirit of competition (that most deceptive of all principles) is entirely adverse to the purer spirit of high art, and I opine that an examination, if such were possible, would prove



that but a small percentage of our degreed men—I mean those who have sought it themselves—for the last thirty years belong really to the *inner temple*. If the sentence ascribed to the giant Handel be correct, he evidently recognised the same defect."

"You are an enthusiast, old friend, and say much that will not be listened to. You are going against the stream of the day. What's the good of it?"

"An enthusiast, you call me. I thank you. You could not have given me a nobler title. But for the enthusiasts where would the world be? What were Columbus, Luther, Galileo, Hunter, Livingstone? What were the martyrs, Latimer, Ridley, and the rest of the heroic band? How many of them were listened to? how many of them were 'against the stream of the day?' And you ask, *What's the use of it?* This, simply: the conscientious enthusiast often kindles an unextinguishable fire, for truth cannot utterly die out, and the better part of him will surely live for the benefit of his human brothers."

"A truly grand idea, old friend; but it won't be believed in; you will be called jealous."

"To which I would answer with our laureate, 'Let them rave,' replied the Professor; 'but I am jealous, too, for the honour of the profession on one point. So long as our present system continues, we shall be justly subject to such critiques as, 'The part writing, not always of the purest, containing false relations and clumsy progressions, contains but little idea, besides being wanting in technical knowledge.' I could multiply these by the dozen, verdicts by some of our leading critics on the works of men who have graduated. This is not as it should be. It is patent that such things arise, not from want of absolute education, but the lack of experience."

"And you think that can be altered?"

"Decidedly! If my idea of a Royal National College were carried out, with its attendant examinations and diplomas, every recognised professional teacher would commence his career as a *thoroughly educated musician*. After the lapse of four or five years his university degree of M<sup>US</sup>. B<sup>AC</sup>. should be open to him, subject to the full tests of a present *doctus*."

"But for the *DOCTUS*—the *learned*, the acknowledged authority—I would have no exam., nor would I allow the title to be bought. It should be conferred for proved capacity, either as an original composer, writer, conductor (in the fullest sense), or teacher. In any case he should be decidedly above the general run of his brother professionals, no matter how high the standard of mediocrity, and from this chosen band should all fresh members of the Royal National College be elected. Nor do I consider there would be much difficulty in carrying this out, from the fact of the thorough foundation laid in earlier years, and the time that must necessarily elapse before such honours could be received."

"And in case of a genius?" suggested Harry.

"True genius overrides everything," was the reply, "even in a mechanical way. I remember Thalberg once saying, 'Genius will always enable a man to put an inch or two on to his fingers, and never was truer word spoken.'"

Here the servant entered with a card. "Miss — wishes to speak with you, sir."

Harry nodded, and, as the girl retired, handed the card to the Professor with a smile, and the words, "Our musical governess."

"What!" cried the old gentleman, "L.A.M. after her name, and at her time of life! Why, they will say she is an old ewe dressed lamb fashion. Good-night, old boy!"

"Good-night!"

VEC.

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

LEIPZIG, November, 1875.

OUR winter season began brilliantly on the 14th of October with the first Gewandhaus concert. Beethoven's overture (Op. 124) headed the programme, while Schumann's symphony in C major, No. 2, concluded it. The execution of both these

orchestral works was beyond all praise; in fact, the symphony we never heard played to greater perfection. It has taken the German public twenty years to understand and value this giant work of Schumann's genius. We recollect the time when his C major and E flat symphonies were almost coolly received, while the symphony in B flat, No. 1, and that in D minor, No. 4, were enthusiastically applauded. The two last-named symphonies are now as much admired as then, but the public has also become intimately acquainted with the second and third symphonies, and has at last learnt to understand and appreciate them. Our concert directors, and amongst them especially Carl Reinecke, have yearly brought forward these symphonies, in spite of many inimical and opposing opinions; to their exertions it is mainly due that they have now become favourite pieces of our concert programmes.

Kapellmeister Ferdinand Hiller, from Cologne, and Mme. Amalie Joachim, were the distinguished soloists at this first concert. Hiller played a manuscript piano concerto (A flat major), with youthful vigour and freshness. This veteran master was received with well-merited applause, and we must bestow our unqualified admiration on his playing. This new piano concerto (we believe his third) claims our interest on account of its ingenious construction, but does not at all come up to his first, in F sharp minor. Mme. Joachim sang the air, "O, Du, die mich befreit," from Gluck's *Iphigenie in Tauris*, and songs by Schumann and Schubert. Her beautiful alto voice has lost none of its sonority and power. We have again to admire the chaste and feeling style in which she sang.

The second Gewandhaus concert brought, as the only orchestral work of the evening, Beethoven's F major symphony, which was excellently rendered. Quite a novelty to us was the appearance of the Bavarian court opera singer, Mlle. Luise Kadecke, from Munich. This young lady is endowed with a high soprano voice of great compass and rare sonority, and very even in all registers. Mlle. Kadecke showed off to great advantage in "Wie nahte mir der Schlummer," from *Freschulte*, and in songs by Schumann, Rubinstein, and Wagner. The songs of the two last-named composers more particularly attracted our attention. Rubinstein's song, "Ach, wenn es doch immer so bliebe," is as beautiful as it is simple; equally pleasing in its way is Wagner's "Schlummerlied," which he composed during his first stay in Paris, and in which he has cleverly caught the spirit of the French taste of that time. The instrumental soloist was Joseph Joachim, who played the adagio and allegro from Spohr's sixth concerto (G minor), a remarkably fine violin concerto (A minor) by Bach, two interesting pieces by Leclair, and the Hungarian Dances by Brahms. It is needless to speak more about the performance of this great artist, for we should only have to repeat praises already bestowed.

In the third Gewandhaus concert Mme. Clara Schumann played. We are delighted to report that, in spite of a forced inactivity of two years, this lady, now at an age of fifty-six years, reappeared with all the vigour of former times. She played Mendelssohn's D minor concerto, and sundry compositions of her husband's, of which the B minor canon, from the "Studies for Pedal-Piano," was the finest and most interesting, and in which Schumann has shown that canon writing need not at all hamper the fantasy, but that, in fact, it supplies another form of expressing new and peculiar ideas. Mme. Peschka-Leutner sang the first recitative, "Als in mitternächter Stunde," and the following air of Jessonda, from Spohr's opera, in a most charming manner, as well as Rubinstein's fine song, "Es blinkt der Thau," and a song by Albert Tottmann. The concert concluded with Brahms' second serenade. This work is written only for tenors, violoncellos, contre-basses, and wind instruments, with the exclusion of violins, trumpets, and drums. We have, therefore, to do with a composition in which a striking forte and a number of other orchestral effects are impossible. This produces, during the five rather long movements of the serenade, a certain monotony in colouring. In richness of ideas this second serenade does not, in our opinion, come up to the first in D major. It was coolly received by the public, yet we hope it may be reproduced.

The fourth Gewandhaus concert, on the 4th of November, the anniversary of Mendelssohn's death, was opened with this master's eight-part motett, "Mitten wir im Leben sind von

dem Tod umfassen." We take this motett to be the most touching *à capella* composition of Mendelssohn's. It was rendered by the Gewandhaus chorus in an excellent manner. We can say the same for the rest of the choruses and chorals from *St. Paul*. Of this sublime work the overture and numbers two to eleven were given. The soli found in Frl. Gutzschbach and Herr William Mueller excellent interpreters. The gentleman's excellent tenor voice and school pleased much. The parts of the two false witnesses were sung in a superior manner by Herren Hungar and Ruffini, pupils of the Conservatoire. An excellent performance of Beethoven's "Heroic" Symphony concluded the concert.

We have also had two chamber-music evenings at the Gewandhaus. In the first, on the 16th of October, Hiller played with Herr Schroeder a new sonata for violoncello and piano of his own composition, and three new "Fantasie-stücke," "Gestalten aus dem Mittelalter," for pianoforte solo. The sonata, as well as the second of the "Fantasie-stücke," "Der Minnesänger," pleased us much. The concert began with Mozart's G major quartett, and ended with Beethoven's F major quartett (Op. 59, No. 1). Our excellent Concertmeister, Schradick, took the first violin. Beethoven's quartett, more especially, was splendidly rendered. On the second evening, Concertmeister Roentgen, after a long illness, led a new and pleasing quartett by Leo Grill, and afterwards Mozart's D major quintett. The principal interest was, however, centred in Mme. Clara Schumann's performance of Beethoven's B flat major trio, and of four pieces from the "Kreisleriana," by Robert Schumann. In response to the enthusiastic demand for more, she added "Aufschwung" and "Traumeswirren," from the "Fantasie-stücke." We have to admire not only the incomparable performance of this artist, but also her perseverance.

The Conservatoire commemorated the death of Mendelssohn in a becoming manner. Of the performance of the pupils we can speak with approval. The fine rendering of Haydn's F minor variations by Miss Dora Schirmacher, of Liverpool, calls for special commendation. A *Requiem* for chorus, string-orchestra, and organ, composed by Herr Michael von Kolatschewsky, ended the concert. This composition was performed by the pupils of the Conservatoire under the direction of the young and talented composer.

Of the prospect of our future Opera, we have to speak with the greatest concern. On the 1st of July next we shall lose the greater number of our most excellent singers and members of our Opera. Herren Gura and William Mueller, and Mesdames Peschka-Leutner and Mahlknecht, will leave us. Meanwhile, the old directors seem to intend giving us, before their departure, as many novelties as possible. The comic opera, *Der Widerspänstigen Zähmung*, by Hermann Goetz, and Carl Reinecke's pleasing operetta, *Ein Abenteuer Haendel's*, are in preparation.

The scheme of the Gewandhaus concerts contains, amongst other new compositions, a symphony in G minor, by F. Gernsheim; a third serenade (A major) for orchestra, by S. Jadassohn; the oratorio *Das Verlorne Paradies*, by Anton Rubinstein; and a new work, for chorus and orchestra, by Hoffmann.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Nov. 12, 1875.

THE concert season has begun. Like an *avant-garde*, the four well-known Swedish singers opened the field last Saturday evening with the first concert, which was well attended, and pleased as much as former performances. On Sunday, Nov. 7th, the *groß* of the army appeared on the arena, when the first Philharmonic concert took place, and the great concert-room of the Musikverein was filled to the last seat. For the first time, Herr Hans Richter, the Hofoper-Kapellmeister, was in front of the Philharmonic band as their conductor, beginning with the *Faust* overture by Richard Wagner, who himself was present in the Fremdenloge. No wonder that every member of the orchestra, down to the tympanist, tried to do his best. As the same overture had been heard here last year, as well as

previously, curiosity was the more excited regarding the new conductor's reading; nevertheless, there were but only some slight points of difference, as, for instance, in the somewhat slower *tempo*, and the want of fire here and there. The overture was followed by a concerto for stringed instruments, by Seb. Bach, the second movement of which—an adagio, with violin solo—was taken from a sonata by Bach, arranged for orchestra by Hellmesberger, who also undertook the solo. Though great was the step backwards from Wagner to Bach, the audience seemed quickly at home, and was liberal enough with applause. The concert reached its zenith with the "Eroica" symphony, particularly in the funeral march, whose gigantic lines the hearers listened to as to an *evangel*. Here, again, the conductor inclined sometimes to beating the time too slow; but on the whole the execution was excellent, and worthy of the applause which followed each movement.

Next Sunday we shall have another interesting performance—the first Gesellschaft's concert, conducted, after a pause of five years, by Johann Herbeck, who has now resumed the conductorship of the society. The programme is the following:—Symphony by Haydn; two new choruses *à capella* by Herbeck; an aria from *Adriani*, by Schubert, sung by Herr Walter; and lastly, the *Lobgesang*.

Herr Hellmesberger has advertised the programmes of his three first quartett-soirées. We shall hear quartetts by Mozart, Schubert, and Beethoven; a new piano quatuor by Brahms, with the composer at the piano; a quintett by Goldmark; the piano quintett in F minor, by Brahms; a new piano quatuor by Saint-Saëns; and Mendelssohn's oretto (the second quatuor by four ladies).

The Hofoper has met with a prosperous wind, as Richard Wagner himself has consented to superintend the *mise en scène* of *Tannhäuser* and *Lohengrin*, which will be performed without abridgment. To make the necessary arrangements of the Venus scene in accordance with Wagner's intentions, Frau Lucile Grahn-Young, the ballet-meisterin from Munich, has been invited; Frau Materna will sing the *rolle* of Venus, Frau Ehn that of Elizabeth, and Herr Labatt that of Tannhäuser. The reception of the most honoured bride could not be more busy and noisy than now, when the hero of Bayreuth is entering the opera-house to watch over his great works in Vienna for the first time.

The new opera, *Carmen*, by George Bizet, was performed for the first time on October 23rd, the first representation on German ground. Heard for the first time in Paris on the 3rd of March, this opera was received with a certain *éclat*, which, however, has been exceeded in Vienna. I think the sudden death of the composer, just in the prime of his career, has had its effect here, for the opera, in its totality, does not equal its fame. It lacks, first of all, pure melodic invention; sensational scenes, striking effects in harmony and rhythm, overload the score, and at last fatigue the hearer. In return, there is much spirit and dexterity to be found in the energetic and fresh treatment of the choral and dance figures, and a never-failing brightness in the instrumentation; original Spanish melodies (as the scene is in Seville) are used with great skill, and are often striking. But where the movement depends upon a melodious large cantilene, the attempt fails. The argument, by Meilhac and Halévy, is based on the beautiful novel, "Carmen," by Prosper Mérimée, and treats of a wicked wife who, forgetting honour and duty, brings ruin to an honest man. The circumstance that the same wife in the novel can likewise be devoted and self-sacrificing is omitted in the opera, and therefore the whole story misses its point, and fails in interest. The opera was represented with much care: the scenery left nothing to desire; choir and orchestra, both much occupied, were excellent. Frau Ehn (Carmen) was better as a singer than an actress; Herr Müller, her sacrificed adorer (José), was excellent in every way; Herr Scaria (Escamillo, the Toreador), another adorer, was not fit for that *rolle*; the other  *rôles*  were represented by Frau Kupfer, Frl. Tagliana, Herren Schmitt and Hablawetz. The opera, well spoken of by the papers of the day, would not fail to attract on being repeated, and will last as long as we have no better novelty.

As the 2nd of November is the day devoted to the memory of the dead (Allerseelentag), the Hofoper found it suitable to

perform Verdi's *Requiem*. The number of mourners must have been great, as they were enough to fill the house three times—on November 1st, 2nd, and again on the following Sunday. The work was carefully performed, the solos being sung this time by Frau Wilt, Frä. Tremel, Herren Walter and Rokitsansl. The latter alone was better than his predecessor, Signor Medini; but the quatuor in itself could not reach the Italian one. The list of operas performed from October 12th to November 12th includes *Troubadour*, *Dinorah*, *Robert der Teufel*, *Zauberflöte*, *Königin von Saba* (three times), *Faust*, *Judin*, *Carmen* (six times), *Fliegende Holländer*, *Don Juan*, *Fidelio*, *Hans Heiling*, *Martha*, and *Afrikanerin*.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

Trinity College, Dublin, 7th Nov., 1875.

DEAR SIR,—Will you permit me to say how thoroughly the pleasant but trenchant article called "Sham Jewellery," in your last month's Number, meets the views I have for several years advocated. Here we have always considered that one who seeks to occupy a high place as a musical artist should be sufficiently educated to enable him to meet such literary men as he may encounter, freely and upon equal terms. Further, with reference to your article, I cannot think that the growing tendency among our young musicians to enrol themselves as members of the Universities is an unhealthy sign, but rather the reverse. An ambition for social and literary distinction is, if well directed, more a feeling to be encouraged than combated. I beg to send you a copy of a page from the "Dublin University Calendar," which contains the regulations under which, since the date of my succeeding to the chair of music in 1861, our degrees have been conferred. We endeavour, as you will perceive, so to educate candidates, that while they are thoroughly informed upon the most recent developments of their own art, they shall also take rank as gentlemen of general education in whatever kind of literary society they may chance to be thrown. Neither Oxford nor Cambridge has as yet taken any action in this direction. And yet I know that Sir Fred. Ouseley and Prof. Macfarren sympathise with the views I have here very imperfectly endeavoured to set forth; the former is known as an accomplished literary and philosophical musician; to the latter we are indebted for some of the most admirable literary essays upon that art of which he is so bright an ornament. But the guiding body in neither University seems to be as yet sufficiently impressed with the necessity for the more general education of musical graduates. The government of the University of Dublin have repeatedly signified to me and to Prof. Mahaffy, the Examiner associated with me, their wish that no graduate shall be presented by us unless he shall have been educated both as a gentleman and an artist. Should this subject, already so effectively started in the RECORD, seem to you worthy of further discussion in your columns, or deserving of a few lines of editorial comment, it might effect good in attaining an object now everywhere sought for, to educate and elevate the musician. I am, &c.,

R. P. STEWART,  
Professor of Music in Dublin University.

### REGULATIONS for obtaining the Degrees of Bachelor and Doctor of Music in the University of Dublin.

#### PRELIMINARY CONDITIONS.

A Bachelor of Music must be matriculated in Arts,\* and if he shall not have obtained his Degree of Bachelor of Arts, must pass, in addition, an Examination in the following subjects:—(1) English Composition, History, and Literature; (2) a modern Foreign Language (French, German, or Italian); (3) Latin, or, instead of it, a second modern Language; (4) Arithmetic. He must also lodge with the Senior Proctor, at least one month before the day of the Public Commencements at which the Degree is to be conferred, the full score, legibly written, of a piece of Vocal Music, of which a portion at least must be in four real parts, with accompaniments for an organ or stringed band.

#### EXAMINATION FOR THE DEGREE OF MUS.D.

The above conditions being fulfilled, the Candidate (provided his musical composition is approved of by the Board) must pass an Examination in the Theory and Grammar of Music, and in Thorough Bass, to be held by the Professor of Music, assisted by one or more Fellows appointed by the Board. He must also, if required to do so, conduct the performance of his composition, produced at his own expense, in one of the public Halls of the College, according as the Board may direct. The Proctor cannot supplicate for the private grace of the House till these conditions are fulfilled.

\* Matriculation may be defined as entering the University, which is done by passing the Entrance Examination in any two Latin and two Greek books the Candidate may select, in English and Latin Composition, in Elementary English History, in Modern Geography, and in the Elements of Arithmetic and Algebra. The Matriculation Fees amount to £15.

#### EXAMINATION FOR THE DEGREE OF MUS.D.

A Doctor of Music must have obtained his Degree of Mus.B., and must compose and conduct, under the conditions already mentioned in the Mus.B. Examination, a piece of Vocal Music, of which a portion at least shall be in eight real parts, with accompaniments for a full band. Before the private grace of the House is obtained, the Candidate must pass an Examination on Instrumentation, and such other subjects connected with the Theory and Practice of Music as the Professor of Music may think fit. The Candidate will also be required to write, within a prescribed time pieces of Harmony on given subjects, or on given bases.

#### FEES.

Bachelors of Arts in the University of Dublin will in future obtain their Degree of Mus.B. for a fee of £5. This Degree is intended to show that a sound practical knowledge of Music has been attained, sufficient to manage and conduct a choir, or to officiate in cathedral or choral services. Under all other circumstances, the fees will be as follows:—

For Bachelor of Music . . . . . £10 0 0  
" Doctor . . . . . 30 0 0

N.B.—These fees are additional to the Matriculation Fees above mentioned. Both the Degrees may be taken on the same day, provided all the conditions are fulfilled.

## Reviews.

Compositions by JULIUS RÖNTGEN. Op. 1, Sonate für Piano-forte und Violin; Op. 2, Sonate für das Piano-forte; Op. 4 (Drei Hefte), "Aus der Jugendzeit," Kleine vierhändige Clavierstücke; Op. 5, Ein Cyclus von Phantasie-stücken für Piano-forte; Op. 6, Ballade für das Piano-forte; Op. 7, Suite, in vier Sätzen, für Piano-forte; Op. 8, Phantasie für das Piano-forte. Leipzig: Breitkopf und Härtel.

MANY who were present at the Düsseldorf Musical Festival of 1869 will recall with pleasure the soirée by which it was supplemented, given by Herr Julius Röntgen for the production of his own compositions. Though at that date he was but a lad of fourteen he had already composed a symphony, an overture, and various other smaller works. In his performance of three preludes and fugues for organ and a set of variations on an original theme, as well as in a duo for violin and viola, performed by Herr Joachim and his father, Herr Röntgen the well-known Leipzig Concert-meister, were recognised all the marks of extraordinary talent, not of genius, and on all sides the brightest hopes were expressed for the young composer's future. With this foreknowledge of his antecedents we have felt the more interest and curiosity in perusing those of his compositions which, so far as they are included in the list which heads this notice, have since been published. It is to be regretted that the "Opus number" of musical works in general affords no certain clue to the chronological order of their composition, and therefore cannot be regarded by the critic with any certainty as marking the progress or retrogression of a composer's career. It may, however, be accepted as a general rule that a German composer of high aims will publish the best work from an artistic point of view that he has in his portfolio as his "Op. 1," while, on the other hand, the English aspirant, acting on the advice of his publisher, can only look forward to doing so when he has gained the public ear by writing down to the level of popular ignorance, and has thus to wait for a turn in the tide of affairs, which seldom if ever comes.

A comparison of Herr Röntgen's sonata for violin and piano-forte, Op. 1, with his sonata for piano-forte alone, Op. 2, seems to bear us out in the theory we have propounded. The first-named is marked with a boldness and independence, over and above that arising from the succession of the keys of its three movements—B minor, E flat, and B minor—to which the second can lay no claim. On the other hand there is a larger amount of charm, fancy, and natural musical feeling in the scherzo and adagio of the latter than in any movement of the former.

The duets, as their title implies, are less pretentious in their scope than any of the other works before us. Though here and there we find much to admire in them, they by no means fulfil the conditions of duet-players—that the interest should be divided between the two players—but in the manner of their laying-out they are similar in character to Herr Reinecke's duets for pupil and teacher, in which the first player has seldom more to do than to double the melody in octaves, while to the musician their real interest centres in the rhythmical and harmonic march of the accompaniment sustained by the second player.

We do not care much for the Cyclus of "Phantasie-stücke," nor, seeing that each of the seven pieces of which it consists, with the exception of the last, is complete in itself, do we see the force of the composer's direction that these pieces must follow each other without interruption, except on the ground that the last leads back to a repetition of the first in a modified form.



There is a good deal of charm and gracefulness about the "Ballade," dedicated to Professor Oakeley, which, as a drawing-room piece, will probably render it the most acceptable of the lot. To players who delight in arpeggios, and in executing a melody mostly confined to a middle part, this piece will be especially welcome.

The "Suite," which consists of an *entrada*, an *andantino*, a *toccata*, and a *passacaglia à giga*, and is appropriately dedicated to Dr. Franz Lachner—seeing that this veteran has done more perhaps than any other living composer to extend the scope of this form of music—we are inclined to regard as the best of these pieces.

Though recognising to the full the scholastic merit of the smooth-flowing canon and of the masterly fugue which it contains, we care less for the "Fantasie," which, classical though it be, seems to us to suffer from its erratic and often too-disconnected form, for which; however, being what it professes to be—viz., a fantasia—some allowance should perhaps be made.

Bearing in mind the reports which reached us some six years ago of the bright hopes entertained respecting the future of this young composer, who even now has attained an amount of proficiency far beyond his years, we cannot but confess that an examination of those of his published works before us has been attended with some disappointment, arising from the fact that their subject-matter, as a rule, by no means seems to us to be on a par with the scholarship they display. With the generality of works received through the ordinary channel for review it is manifestly the critic's duty to speak of them as he finds them, without taking into consideration the fact of their emanating from youthful aspirants, from amateurs, or from those whose powers are on the wane. In the present instance, it having come to our knowledge by a mere accident that the works before us are those of a youth who even now is barely out of his teens, we have thought it right to call attention to this fact. There seems, however, less reason for doing this, because externally these compositions of Herr Röntgen's evince extreme fluency and the maturest scholarship as regards command over harmony, counterpoint, and musical form. Internally they seem to us to be deficient in charm, feeling, passion, and individuality; but these, it may fairly be averred, are all qualities which one has no right to demand from so youthful a composer. That Beethoven, Schumann, and, in a less degree, Mendelssohn, are Herr Röntgen's gods, and that therefore he has been carefully brought up in the best school, it is easy to see. That he possesses talent of the highest order is equally apparent; but his genius as an originator he has still to prove; this, time and perseverance alone can attain. Should what we have written meet his eye, we trust that it may be accepted as an encouragement to renewed efforts. We shall keep a look-out for his future essays.

*Macbeth* (von Shakespeare), *Sinfonische Dichtung für grosses Orchester*, componirt von H. HUGO PIERSON. Op. 54. Partitur. Leipzig: J. Schuberth and Co.

BEFORE speaking of this work, it seems but just to confess that, but few opportunities having been accorded to us either of listening to this much discussed composer or of reading his scores, we are not in a position to offer an opinion upon the merits of his works generally. Whatever we may think of his oratorio *Jerusalem* as a whole, there are certainly passages in it which could only have proceeded from a deeply religious mind. His choice of such works as the Second Part of Goethe's *Faust*, Shakespeare's *As you Like it*, *Romeo and Juliet*, and the work before us, for musical illustration, sufficiently evidences his poetical bent, his artistic earnestness, and laudable ambition. But that such a choice—which after all is not more than one would demand from any one who has received a liberal education, and has not been brought up as a mere musician—should be accompanied with satisfactory results by no means follows as a matter of course. In regard to the work of which we have now to speak, we have no hesitation in asserting that the very reverse is the case. Instead of restricting himself to a musical portrayal of the leading traits and feelings of the principal characters of Shakespeare's play, it seems rather to have been Pierson's aim to reproduce the entire march of its principal events. With this end in view, and lest any misconception should arise as to his intentions, he has interlarded his score with quotations from the play, docketing each motive with the passage which suggested it. For such a plan, it will be said, there is ample precedent in Bennett's overture "Paradise and the Peri." But here, it may be replied, we have music which, apart from the fact of its being cast in an orthodox and intelligible form, and apart from any "programme," can be listened to with interest and pleasure, and that this certainly cannot be said of Pierson's *Macbeth*. The first motto which meets our eye on opening the score is, "Hours dreadful and things strange," from Act II. sc. 4. When we recall the dreary hours which three auditions of the work and sundry readings of the score have cost us,

together with the "things strange" which are to be found therein, it seems no exaggeration to add that this motto might as well stand for the whole work as for the short introduction which professedly it suggested. Those parts of his work which are the most developed and which most strike the ear of the listener are the "March of the Scottish Army," the "Witches' Dance," and the "March of the English Army." These it will be seen are mere accessories to the play, and should not have been allowed to predominate over points of more absolute importance in its development. Many of the passages selected for musical illustration seem totally unfitted for such a purpose. For instance, how is the

"Vaulting ambition that o'erleaps itself,  
And falls on the other side,"

to be depicted in music?

We by no means object to "programme" music on principle, but we do think that, in addition to its being expressive of the subject-matter which it undertakes to illustrate, it should fulfil some of the general conditions of pure instrumental music, and that the fact of its being "programme" music should be no excuse for shortcomings on this score. If it be truthfully suggestive and interesting in its musicianly construction, we could easily condone the pot-pourri-like form of such music, even though at times it be not always actually pleasant to listen to. Beyond the undoubted earnestness of purpose, misdirected though it be, which is displayed in Mr. Pierson's work, and its clever and sometimes novel orchestration, we cannot recognise a redeeming point. Though we cannot but admit the beauty of the "Lady Macbeth" motive—which nevertheless is but a reflex of Weber—it seems not too much to say that we cannot recall having ever listened to a work of such pretensions which at the same time has proved so thoroughly destitute of interest and charm.

*The Black Knight*. Romance for Piano. ARTHUR O'LEARY. Variations on "Ar Hyd y nos," for Piano. WESTLEY RICHARDS, A.R.A.M. Lamborn Cook.

MR. O'LEARY's production is exceedingly well written, and although strongly suggestive of Mendelssohn, both in idea and treatment, it is decidedly interesting. We must, however, enter a mild protest against the expedient adopted by the composer—for no apparent reason save that of endeavouring to impart an artificial interest to the piece, apart from its musical pretensions—by stating "that the title was suggested by the late Sir Sterndale Bennett."

The Variations by Mr. Richards are not particularly captivating. A so-called Introduction, which is really a variation taking precedence of the melody itself, with six other Variations, strikingly similar in style, and a fugal Coda, all in the key of B flat, without a break of any kind, must become a trifle wearisome to even the most enthusiastic admirer of Welsh music and musicians. From a purely scholastic point of view they are free from technical blunders, but their intrinsic excellence is scarcely such as to warrant the "dignity of print."

*Popular Classics for the Pianoforte* (4th series). Selected, edited, and fingered by WALTER MACFARREN. Ashdown and Parry.

THE editor of this publication may lay claim to considerable care and research. The twelve pieces which are now before us are well chosen, both as regards usefulness and variety of style. Bach, Beethoven, Chopin, Hummel, Paradies, Schumann, Steibelt, and Weber, are the composers represented; and we may fairly describe the general character of the selections as being the reverse of hackneyed.

*Gigue de Corelli*. Transcription par MAURICE LEE. Augener and Co.

IT is surely significant of a healthful reaction in the general musical taste when editors and publishers find it worth while to revive the half-forgotten works of which the above-named is a type. The music is charmingly quaint, and yet it sounds as fresh as if it were written yesterday. The "transcription" is well done, and is laid out for the pianoforte in a manner which renders it perfectly easy of execution.

*The Organist's Quarterly Journal*. Part 28. Novello and Co.

THE various contributions to the October Number of Dr. Spark's periodical are placed in exact order of merit. Guilmant's very clever "Fantasie sur deux Mélodies Anglaises" is a really valuable addition to the rather limited range of concert pieces for the organ, and it will go far towards rendering the feeble tune known as "Home, sweet Home," endurable, if not interesting. The last movement of P. R. Rifer's sonata is dull and laboured, albeit not

unmusically; while the "Prelude and Postlude," by C. J. Frost, are both weak in material and faulty in detail.

Looking back to the earliest issue of this work, in which at least four out of five pieces were intrinsically valuable, we are compelled to remark that recent Numbers scarcely bear the comparison. In the present instance thirteen of the twenty pages seem to be merely introduced as padding, or as a foil to the remaining seven.

A *Triumphal March*, for the organ, by R. R. WIDDOP (London: J. Bath; Leeds: F. Rider), will probably be more interesting to the composer's friends than to organists generally. A perusal of the work has not imbued us with any consciousness of triumph.

*Select Anthems, from the Works of English Composers, edited with suggestions for Tempi, Marks of Expression, and an independent Organ Accompaniment added.* By FRANCIS EDWARD GLADSTONE. London: Augener and Co.

This collection of anthems includes two by Dr. W. Hayes, "Praise the Lord, O Jerusalem," and "Great is the Lord;" two by Dr. Boyce, "O Where shall Wisdom be found," and "By the Waters of Babylon;" two by Dr. Green, "God is our hope and strength," and "O God of my righteousness;" J. Weldon's "In Thee, O Lord;" and Dr. Croft's "God is gone up with a merry noise." It will readily be admitted that a more judicious selection could hardly have been made from the works of these worthies of the eighteenth century. Though their music, to a large extent, has had to give way to that of their successors, the anthems before us are among those which seem the most likely to endure the longest. In preparing this work for the press, it is stated in the preface to the second edition, that the editor and publishers have had in view:—1st, a careful comparison of old and new editions; 2nd, the addition of an organ part suitable to modern instruments; 3rd, the issue of the work in a convenient form, and at a very low price. Experience and care have been largely brought to bear upon the task, which to Mr. Gladstone has doubtless been one of love. The provision of a free organ accompaniment is fully justified by the fact that the old writers were in the habit of writing down but a bare sketch of their accompaniments, relying upon the ingenuity of the organist to fill them up from the figured bass. The art of accompanying from a figured bass being much less studied now than formerly, the need of a fully-written-out accompaniment becomes all the more apparent. Mr. Gladstone's accompaniments are worthy of high commendation. They are cleverly done, and certainly would wonderfully enhance the effect of the music. These accompaniments are, for the most part, laid out for large organs; indeed, in some cases, for instruments of exceptional power, as is most apparent in "God is our hope," in which there is a double pedal part for 32, 16, and 8ft. stops, with "great" organ (8 and 16ft.), coupled to full "swell"—a plan of registering requiring an amount of wind-pressure which the bellows of but few instruments are sufficiently powerful to supply. Nevertheless, we cannot but think that there is much in these accompaniments, as well as in the suggestions for tempi, marks of expression, and registering, from which those even may profit who have only small instruments at their command. We are glad to find the alto and tenor parts printed in their proper class. For the retention, or revival as some may regard it, of such a plan, no apology is needed. Connoisseurs in music-engraving will not only prize the general clearness of this work, but will be especially pleased with the bold Venetian character of the letterpress.

*The Heart I ask from Thee, Love. (Willst du dein Herz mir schenken.)* Song, By J. S. BACH, London: Augener and Co.

THIS is the song which plays so important a part in Brachvogel's pleasant and interesting romance, an English adaptation of which under the title, *Friedemann Bach, or the Fortunes of an Idealist*, has recently been issued by Messrs. Tinsley. Therein is found a fac-simile of it as it appears in an old manuscript music-book, which forms part of the Bach Collection in the Royal Library at Berlin. In this book, the contents of which are partly in the handwriting of J. S. Bach and partly in that of Anna Magdalena, his second wife, it is entitled "Aria di Giovannini." A label attached to it, in the handwriting of Zelter, is inscribed as follows:—"Giovannini was probably Bach's pastoral name. It may be presumed that the words and music were composed by him during his courtship of Anna Magdalena. This copy is in a girlish hand—probably that of her to whom the composition was addressed." As Zelter does not seem to have doubted its authenticity, neither, perhaps, should we. It must be said, however, that it has but slight resemblance to Bach's usual style. But be the author who he may, there is so quaint and loving a charm about this little song, that it can hardly fail to become as popular here as of late it has been in Germany.

To suit the compass of different voices; it is published in two keys—E flat and C. As in the original, no tempo is marked. It may be hinted, therefore, that it should be sung at a much slower pace than perhaps at first sight suggests itself.

*God is the Lord*, Full Anthem, by C. J. FROST (Novello and Co.), contains some effective passages, and is decidedly more to our taste than is a *Tu Deum* from the same author (also published by Novello and Co.) The latter composition adds fresh evidence in proof of the difficulty under which those labour who essay to provide a setting of this hymn which shall be compressible within the required limits of two or three minutes. Neither of the above-mentioned works, however, exhibits much constructive skill.

*The Iron Founders; Over the Mountain Side; The Anglers; Sweet to Live amid the Mountains.* These titles belong to a set of Part-songs by W. W. PEARSON (Novello and Co.), one at least of which appears to have attained considerable popularity. Their composer evidently possesses a pleasing vein of melody, and no little feeling for good effects of harmony. The "Iron Founders" may perhaps be singled out as the best song of the four. It is formed very much upon the model of some of Sir H. Bishop's (so-called) glees, having an independent pianoforte accompaniment in places. The words are particularly suitable for part-music, and the piece is likely to give much pleasure wherever it is well sung. Its author would, however, do well to aim at a more symmetrical form in future compositions in this style. There is a want of coherence in the present example which, to some extent, detracts from its merits.

*Six Offertory Sentences*, by G. H. F. ORWIN (Novello and Co.). The singing of the "Offertory Sentences" is neither justified by the Rubric, nor (so far as we are aware) by tradition; and the words do not, as a rule, lend themselves happily to musical treatment. It is, therefore, a matter for wonderment why music should be composed for them at all; and the publication under immediate notice is even more than ordinarily unaccountable, as the arrangement is for treble voices only. However, the motive which has brought forth these little compositions is not so much a matter for our concern as is the music itself. In regard to this we have not much to say. Each piece is of the most trifling dimensions, and thus no scope is afforded the composer for a display of his powers. The writing is, on the whole, smooth and singable; and, putting aside any question of propriety, we see no reason why these "Sentences" should not find favour as well as other productions of the same class.

*Piping down the Valleys wild; Infant Joy.* Two Songs. By M. G. CARMICHAEL. (Stanley Lucas, Weber, and Co.)

THESE little ditties are far above the average. Conceived in a musicianly spirit, and pregnant with freshness of idea most happily expressed, they cannot fail to find favour with those who appreciate simple excellence, without a trace of that pretentiousness too often met with in these days of so-called "higher development."

#### MUSIC RECEIVED FOR REVIEW.

From Augener and Co. (*Davy, F.A., M.D.*), "Penitential Prayer," Song; (*Gregory, Geo. H.*), "Bourrée." From H. Beresford (*Mountford, J. G.*), "Grand Military March." From Boosey and Co. (*Russell, Geo.*), "Friendship," Song, and "Song of the Silent Land." From Chappell and Co. (*Richardson, J. E.*), "Bereft," Song; Stokes' "Memory-aiding Music Staff." From A. Collard—"Collard's Method of Practising the Flute," No. 5. From Cramer and Co. (*Barri, Odoardo*), "For true love's sake," Song—(*Marriott, C. H. R.*), "Fair Ellen at the Mill," Ballad; "Song of the Flower Maiden," Song. From B. Hollis (*Cooke, S. C.*), "Good Night," Four-part Song—(*Evans, D. Emily*), "Llewelyn's Grave," Recit. and Aria—(*Gabriel, Virginia*) "A Dream, love," Song; "The Old Garden," Song—(*Macfarren, G. A.*) "The Old House far away," Song; "Vocal Part Music," Nos. 1, 2, and 6, 7—(*Spinney, W.*) "The Lost," Part Song—(*Tours, B.*) "Sunshine," Song. From H. Holloway—"A few Words on Musical Education," by a Professor of Music. From C. Jefferys (*Rogers, F. F.*), "The Old Gray Tower," Song. From Wm. Morley (*Rimbault, E. E.*), "Ragged and torn."

#### Concerts, &c.

##### CRYSTAL PALACE.

AT this date we hardly feel called upon to speak in detail of the fourth of the Winter Saturday Concerts, which took place on the 23rd October, and, but for negligence on the part of the postal

authorities, would have been reported in our last issue. For the sake of completeness we may, however, add that the instrumental works brought forward included H. Hugo Pierson's symphonic prologue to *Macbeth* (reviewed in another column); Beethoven's concerto for pianoforte and orchestra, No. 4, in G, with Mr. C. Hallé as its exponent; the same master's symphony, No. 2, in D; and Cherubini's overture to *Anacreon*. The vocalists were the Miles, Carlotta and Antonietta Badia—who made a very favourable impression by their duet singing—and Mr. Pearson.

It was probably the presence of two such popular artists as Mme. Norman-Néruda and Mr. Sims Reeves which, in spite of a counter attraction in the shape of Rossini's *Stabat Mater*, &c., at the Alexandra Palace, drew a far larger audience than as yet we had seen this season to the fifth concert. If we are right in thus accounting for the presence of so unusually large an audience, it must have been a trial of patience to those who came together solely to hear their favourites to have to sit through a dreary overture by R. Volkmann and Spohr's longest symphony before their wishes were gratified by their appearance. When Mr. Sims Reeves at length came forward, he was heard in the prayer, "Lord, in youth's eager years," from C. Horsley's oratorio *Gideon*, the choice of which, recalling, as it did, at least in character, Samuel's "Evening Prayer," from Costa's *Eli*, we could not regard as a very happy one. Mr. Sims Reeves, however, seemed of a different opinion, for, with more readiness than is his wont, he came forward and repeated it. For his second he chose Mendelssohn's "Hunter's Song," reserving his power for a final burst on mention of the name of "Barbara," the artistic intent of which we were quite at a loss to fathom. Mme. Norman-Néruda was heard to advantage, as far as fiddling goes, in M. Vieuxtemps' not very interesting concerto in F sharp minor. Mme. Osgood, a vocalist from America, who since her arrival here has been studying under Mr. Randegger, made a favourable impression on this her first appearance by her singing of the air, "Flowers of the Valley," from Weber's *Euryanthe*, and her countryman, Dudley Buck's "Ave Maria." The overture by R. Volkmann, already alluded to, was that to Shakespeare's *Richard III.* (Op. 68). We are at a loss to account for the choice of a work so dry and unattractive as this, scholastic though it be, except on the ground that perhaps it was thought that the introduction of the well-known Scotch tune, "The Campbells are Coming," headed in the score as "an old English war song," would make it go down with the audience. If it was intended to do honour to one of the oldest and most esteemed of living German composers, it seemed a pity that a more judicious selection should not have been made from his works. Herr Volkmann has certainly done better things than this. Though we can lay no claim to acquaintance with his orchestral works, which include two symphonies, several overtures, &c., we have no hesitation in asserting that his beautiful duets, "Hungarian Sketches," "Visegrad, marches, &c., are worthy to be ranked by the side of those of a similar scope by Schubert, Mendelssohn, and Schumann. The symphony was Spohr's "Die Weihe der Tone," still indiscriminately announced as the "Consecration," and the "Power of Sound." Though this is a work for which, notwithstanding the beauty of its form and instrumentation, we have never felt the enthusiasm that some have done—perhaps on account of its too realistic character—it is one which, on the present occasion, it was a real pleasure to listen to, so finely was it played. The remaining orchestral work was Beethoven's overture, "Leonore," No. 2.

The sixth concert was remarkable for the performance, for the first time in England, of Raff's symphony in G minor, No. 4, Op. 167, the only new symphony which has been announced for performance at the present series of concerts. Having been so recently discussed in these columns by Mr. J. S. Shedlock, whose analysis of it did duty in the programme-book on the present occasion, we need not further describe it. Those who were already acquainted with it must have been fully satisfied with the reception it met with from the audience generally. So warm was it, indeed, that one could not but feel that Mr. Manns' patrons are fully alive to appreciating a new symphonic work, of the merit of which there can be no doubt, and that therefore more than one new symphony might very well have been included in the present scheme of concerts. We came away feeling that we had experienced a great pleasure in listening to a work that we had long wished to hear, but with misgivings that it may be long before we hear it again. So much better off is the opera composer than the symphonist, that an opera which proves successful is sure to be repeated at once *ad nauseam*, while a new symphony, however well it be received, has still to bide its time before it is likely to be heard again. Three of Raff's six symphonies having now been "accepted," the other three must follow, as a matter of course, at the Crystal Palace or elsewhere. Glad as we should be of an opportunity of again listening to either of the three we have already heard, if we may venture to

offer advice in regard to the others, we should certainly give the preference to No. 2 in C major. Mlle. Anna Mehlig came forward with Beethoven's concerto in E flat, No. 5, her rendering of which, though sometimes lacking power, was marked by good taste, feeling, and intelligence. The overtures were Bennett's *Parisina*—which, as concise and as full of charm as Beethoven's *Coriolan*, will doubtless become a favourite—and Mendelssohn's *Ruy Blas*. The vocalists were Mme. Lemmens-Sherrington and Mlle. Victoria Bunsen. The former was heard to advantage in Mr. Randegger's fine dramatic scena, "Sappho," and in one of the best known and most pleasing of Rubinstein's "Persian" songs, "O! wenn es doch immer so bliebe!" which latter she sang in German. Neither by her voice nor style can we say that we were favourably impressed by the latter, who made choice of the cavatina, "O Patria," from Rossini's *Tancredi*, and a couple of Swedish national melodies, old favourites of Jenny Lind's.

An overture by Mr. C. E. Stephens, entitled "A Dream of Happiness," commenced the seventh concert. Composed many years ago, but first heard at the Royal Albert Hall in the autumn of 1873, it was heard here for the first time. Though thus entitled, it is not to be regarded as "programme" music, its title seemingly being only intended as indicative of its generally light, bright, and joyous character. Apparently written at a time when its author was swayed by admiration for Weber and Sterndale Bennett—as peeps out from both matter and instrumentation—it cannot be credited with so much individuality as Mr. Stephens might probably have attained had he received encouragement to write more frequently than he has done. As the work of a clever composer who has attained fluency and facility of expression, it is to be admired for its musicianly construction and pleasing character. Herr Brahms' "Song of Destiny" (*Schicksalstied*)—which was fully described in these columns on the occasion of its first performance here in March, 1874, and which on a first hearing at once made its mark among musicians, in consequence of its polyphonic character—requires to be frequently heard before it can meet with general appreciation, at the same time it demands more delicate treatment than that which on either occasion it has received from the Crystal Palace choir. Mendelssohn's *Hymn of Praise*, in which the principal vocal parts were sustained by Mme. Blanche Cole, Miss Katharine Poyntz, and Mr. Pearson; and the performance of which, at least, so far as regards its instrumental portion, was equal to any we can recall here, concluded the day's scheme.

The overtures with which the eighth concert opened and closed were Weber's *Der Freischütz* and Beethoven's *Egmont*. Both were splendidly executed; the former loudly re-demanded. The symphony was Schubert's in B flat, No. 5, which, except so far as regards a pianoforte arrangement for four hands, published by Peters and Co. of Leipzig, still remains in manuscript. Written for a small orchestra, without either clarinet, trumpets, trombones, or drums, it is a work which Schubert "threw off" during a single month, in 1816, probably for some particular local or amateur orchestral society. Charming though it is in parts, it is the least individual and the least remarkable of his symphonic works which has yet been brought to light. It was heard now at this concert for the second time, having only been once previously given here, on the 1st October, 1873. Mme. Essipoff came forward with Mendelssohn's concerto for pianoforte and orchestra, in G minor, which she rendered in a very spirited manner, but for which her impulsive style of playing seemed the less suited than for solos by Chopin, Liszt, and Leschetizky, in which she was afterwards heard. Mlle. Sophie Lowe and Mme. Patey were the vocalists. In view perhaps of the overtures, Mlle. Lowe appropriately introduced the aria, "Und ob die Wolke," from *Der Freischütz*; and the songs, "Freudvoll und leidvoll," and "Die Trommel gerühret," from *Egmont*, all of which she gave with much good taste and care. Mme. Patey deserves credit for the introduction of a novelty, viz., a recitative and aria from the French composer M. Massenet's oratorio, *Marie Madeleine*, which, though Meyerbeerish in style, is not without pretension. We might, however, well have been spared the new but commonplace English ballad which, with a view to the market, she subsequently inflicted upon us.

#### MR. WALTER BACHE'S PIANOFORTE RECITAL.

MR. BACHE'S fourth annual "recital," given at St. James's Hall on the 1st ult., partook more of the character of a concert than of a "recital" properly so called, seeing that the concert-giver was assisted by Mrs. Beasley; by Miss Anna Williams, vocalist; and by Herr Wilhelm, the great violinist. Nevertheless, recitals predominated, by far the greater number of the works brought forward being played from memory. The lion's share of the programme, which was as varied as it was interesting, naturally fell to Mr. Bache, who was heard alone, and, it may be



added, to good advantage, in Bach's fantasia in c minor, Beethoven's sonata in c minor (Op. 111), the 4th and 7th of Mendelssohn's "Characteristic Pieces" (Op. 7), a couple of "Etudes" by Liszt, six preludes of Chopin's (from Op. 28), and in Liszt's transcription of the "Ungarisch," from Ferd. David's admirable, and to violinists well-known, "Bunte Reihe." In company with Mrs. Beasley, Mr. Bache was heard in Raff's chaconne (Op. 150), for two pianofortes, which we heard for the first time, and which struck us as being as brilliant and pleasing in its effect as it is interesting on account of its musically and artistic construction. Herr Wilhelmj was down for Bach's chaconne, which he played in a marvellous manner, and on being vociferously recalled, substituted for it his favourite and wondrously clever and effective arrangement of Chopin's nocturno (Op. 27, No. 8). Miss Anna Williams contributed a couple of songs by Pergolesi and Schumann, both of which were tastefully rendered.

For his twelfth annual concert, which will take place at St. James's Hall, on the 24th of February, 1876, and of which this "recital" may be regarded as the harbinger, Mr. Bache promises a performance of Liszt's oratorio, *The Legend of St. Elizabeth*.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE eighteenth season of these capital concerts, the resumption of which seems to be looked forward to by a larger number of musical amateurs than any other of the serial concerts of the metropolis, commenced very promisingly on the 8th ult., when a more than usually numerous audience attended, attracted probably by the artists engaged rather than by the selection of music, which for the most part was familiar enough. The artists who proved so specially attractive were Mme. Essipoff and Herr Wilhelmj. Mme. Essipoff—whose extraordinary success on her first visit to us during the spring and early summer of last year, when these concerts were closed for the season, will not have been forgotten—appeared before Mr. Chappell's audience for the first time. Herr Wilhelmj had already been heard here some years ago, but before he had become famous. The engagement of both these great artists is as much to be commended as it must have seemed likely to prove advantageous to Mr. Chappell. We have more than once spoken of Mme. Essipoff's playing of works by Chopin, Liszt, and other modern composers as having given us more satisfaction and pleasure than that of any other lady pianist we could name. It is, therefore, with the more disappointment that we feel bound to admit that she seems less at home with Beethoven, as was made apparent on this occasion by her rendering of the well-known "Waldstein" sonata (Op. 53), which, though by no means lacking brilliancy of execution, was often wild, unnatural, and exaggerated in expression. Extreme excellence in all styles is generally too much to expect from one and the same player; and it must be confessed that with players of the so-called "higher development" school Beethoven but too often proves an insurmountable stumbling-block. As a player in concerted music, Mme. Essipoff was heard to far greater advantage in W. Bargiel's trio for pianoforte, violin, and violoncello, in d minor (Op. 6), a work which, it will be remembered, was introduced by Mr. Hallé at one of his recitals of last season, but which, in spite of its clear design and musicianly construction, cannot be said to gain in esteem on a nearer acquaintance. Herr Wilhelmj has been heard so often of late as a soloist, and in this capacity has met with such extraordinary success, that one could not but feel curiosity as to how he would comport himself as leader of a string quartett. His freedom of play took us quite by surprise. We have often longed for a modification of the tempo in Beethoven's symphonies, beginning with the "Eroica," over and above that marked in the scores, but never in his quartetts, least of all in the earlier ones. Right or wrong in his introduction to so great an extent of such a mode of procedure in Beethoven's quartett in c minor, Op. 18, No. 4 (in which he was worthily associated with MM. L. Ries, Zerbini, and Daubert), it must be confessed we have rarely, if ever, listened to more careful ensemble playing. A couple of songs, of a graceful but not very remarkable character, by the late Sir W. Sterndale Bennett, which have recently been brought to light, together with the aria, "Un'aura amorosa," from Mozart's *Così fan tutte*, were tastefully sung by Mr. Shakespeare. The concluding quartett, heard here for the thirteenth time, was Haydn's in d minor, Op. 76, No. 2.

At the first of the Saturday concerts Herr Straus was the leader in Beethoven's string quartett in e flat, Op. 74. Mme. Essipoff was again the pianist, playing Schumann's sonata in g minor, Op. 22—a work which exactly seems to suit her warm and impulsive temperament—in a manner which fully redeemed any credit she may have lost by her Beethoven playing at the previous concert. She was twice recalled. In Hummel's septet, in which

the wind parts were sustained by MM. Bronsa (flute), Lavigne (oboe), Vanhaut (horn), and the strings by MM. Zerbini, Daubert, and Reynolds, she was again heard to like advantage. The vocalist was Mlle. Thekla Friedlaender, who, it will be remembered, during the last summer, made a more than usually successful *début* at both Philharmonics. She possesses a remarkably clear and pure, though not very powerful, soprano voice, and sings with admirable taste and feeling. Besides contributing songs by Schubert and Schumann and Brahms, she was heard in a specially charming song by Bach, "Willst du dein Herz mir schenken," which, we imagine, must have been new to the audience. Having for some time past been the "rage" in Germany, it is not unlikely to become so also here. That Mlle. Friedlaender was called upon to repeat it was not surprising.

The second "Monday" concert commenced with Schumann's string quartett, in A major, Op. 41, No. 3, led by Herr Straus, and heard here for the fourth time. To those who, like ourselves, have long regarded this quartett as one of the most charming and original in the whole repertory of chamber music, it must have been a satisfaction to feel that it has at last met with due appreciation, as seemed apparent from the ready "recall" which followed it. Mme. Essipoff, whose interpretation of Beethoven's sonata in d minor, Op. 29, was as disappointing to us as that of the "Waldstein" of the previous week, was heard to far better advantage, in company with MM. Straus and Daubert, in Schubert's delightful trio in B flat, Op. 99. Miss Helene Arnim—who is more at home with her native tongue than with Italian—was far more successful in a couple of German songs—"Der Mond," by Mme. Clara Schumann, and "Aufenthalt," by Schubert—than in Gluck's recitative and aria from *Orfeo*, "Che farò senza Euridice?" The concluding string quartett was Haydn's in c, Op. 33, No. 3.

On the following Monday evening, when St. James's Hall was honoured by the presence of H.R.H. the Princess of Wales, Mlle. Anna Mehlig was the pianist; she selected for her solo Schumann's difficult "Etudes en forme de variations," Op. 13, which she bravely played from memory, and, with Madame Norman-Néruda and Sig. Pezze, was heard in Mendelssohn's trio in d minor, Op. 49. Madame Norman-Néruda led Mozart's quartett in c, No. 6, which was heard here for the eighteenth time, and met with a double recall after playing F. W. Rust's capital sonata in d minor, composed in 1795, and for the revival of which we are indebted to the late Ferdinand David, who supplemented it with a pianoforte accompaniment. Duets by Mercadante and Lulli were charmingly sung by the sisters Badia, who came in for their full share of the applause.

#### ALEXANDRA PALACE.

THE two essential features in which the Saturday Popular Concerts here differ from the Sydenham model are the revival of old and forgotten works, and the prominence given to the modern classical French school.

The inaugural concert took place on the 6th ult., when Rossini's *Stabat Mater* was performed in a manner which afforded conclusive proof that both band and chorus were fully equal to the heavy demands that will be made on them in the course of the season. In the "popular" portion of the programme Boccherini's charming minuet played by the strings, *con sordini*, was the most interesting item, and it was keenly relished by the audience, who insisted on its repetition.

The 13th of November witnessed the revival of Handel's first English oratorio, *Esther*, after a slumber of upwards of a century. This, the first oratorio ever produced in England, was written for performance at Cannons, near Edgware, the seat of the Duke of Chandos, Handel's princely patron, and it seems somewhat singular that its resuscitation should have been accomplished in the same neighbourhood, after the lapse of so many years. The composer had shortly before arrived in London, from Italy, intending to devote his attention to the production of Italian opera, but finding the theatre closed, he accepted the post of Music Director at the private chapel at Cannons, and espoused the cause of sacred music, with what glorious results there is no need to tell.

The influence of the Italian school is strikingly evident in the solo portions of the work, but in the choruses his own glorious individuality is more than foreshadowed.

The libretto—supposed on tolerably reliable grounds to have been written by S. Humphreys—is neither better nor worse than others which the great composer afterwards treated. It closely follows the Biblical narrative, the incidents being distributed in three parts. In scoring the work Handel used only two violins, basses, and oboe, except in one chorus, in the instrumentation of which he added two horns and viola. When first performed, this slender accompaniment, supplemented by the organ, was probably sufficient to balance

the small choir then available, but in presenting the oratorio on a large scale, the expediency of increasing this limited orchestration at once became apparent. This responsible duty was entrusted to Herr Halberstadt, who has reverently performed his task; not a single note has been changed, and the additional instruments have been written for with consummate tact and skill, never producing an obtrusive effect.

After the overture—which, unlike the rest of the work, has been frequently heard—the first number calling for special remark is the tenor air, "Tune your harps." This is quite modern in style, and has a charming accompaniment, assigned to the strings (*pizzicato*). To this succeeds a Chorus of Israelites, "Shall we of servitude complain?" which forms an admirable dramatic contrast to the Chorus of Persians that precedes the tenor air. The next air, for soprano, is of a florid type, in the course of which an *obligato* part assigned to the Welsh harp—an instrument then much in vogue—is a conspicuous feature. The contralto air, "O Jordan, sacred tide!" is also worthy of note; it is full of real pathos, and the calm beauty of the flowing accompaniment, with its limpid phrases, at once arrests the attention. The chorus which precedes it, and is repeated immediately after it, is a real inspiration, the pathetic utterances of the word "mourn" being almost terrible in their truthful embodiment of the passionate anguish of a whole people. The effect of this chorus was greatly increased by an intelligent "reading," the varied intensity of tone, although not indicated in Handel's score, giving evidence of real artistic instinct on the part of the conductor worthy of all praise.

In the second part nearly all the interest is centred in the solo numbers, the tenor love-songs and the duet for soprano and tenor perhaps being the most noteworthy. The final chorus, "Virtue, truth, and honour," is chiefly remarkable for its ingeniously diversified accompaniment.

The invocation with which the third part opens is one of the finest specimens of the Handelian style we possess. The stately magnificence of the reiterated chords which form the outline of the movement, relieved by rushing scale passages for the violins, worthily prepares the way for a chorus characterised by all the grandeur of style, fertility of resource, and contrapuntal skill, that belong to the more important choruses of a later date. The treatment of the words, "Earth, tremble," indeed, exhibits the composer in his grandest mood. The solo portions which follow, especially Haman's earnest appeal for pardon, are likewise noteworthy features; but all are eclipsed by the magnificent grandeur of the concluding chorus, on which Handel has expended all his energies, and given us a veritable masterpiece. Ushered in by one of those solid and stately choral progressions of inexpressible majesty, which can only be described as Handelian, a fugue succeeds, which leads to another overwhelming outburst of sound, in the form of a series of massive chords welded together in one continuous phrase. The soli voices then intervene in varied combination, until the whole closes with a coda thoroughly worthy of all that has gone before.

The interpretation of the work was throughout admirable. Band and chorus worked with a will, and their enthusiasm extended to the audience, who were inexorable in their demands for a repetition of several numbers, including two choruses. Mme. Nouver, Miss Enriquez, Mr. Vernon Rigby, and Mr. Wadmore, fulfilled their somewhat arduous labours in a most satisfactory manner, and Mr. Howells rendered serviceable aid in the recitatives and subordinate tenor airs. Mr. Weist-Hill received a perfect ovation at the conclusion of the performance; and never was a compliment more worthily earned. Another feature of importance in this "revival" was the employment of the organ in accompanying the recitatives (as directed by Handel himself), and the effect of the steady sustained chords was positively charming. We can only express a hope that in future the altogether illegitimate use of the contra-bass and cello for a similar purpose will be rigidly suppressed, as being an utterly unjustifiable practice, and opposed to all principles of real art.

At the third concert three novelties were introduced. A gavotte for stringed instruments, by Mr. Hamilton Clark, which is full of idea, and instrumented with great skill. To this succeeded an "andante and capriccio" for violin and orchestra, by C. St. Säens, which was delightfully rendered by M. Sinton. This is no mere show piece, but a carefully considered and thoughtful composition. The andante is formed of a series of dreamy poetic phrases for the solo instrument, accompanied for the most part by sustained chords for the strings. The rondo which follows possesses a fascinating piquancy and an amount of originality that is rarely heard. The soloist is well cared for, but the orchestration is nevertheless most interesting, and the whole movement developed with rare skill. The remaining "first time" applies to an overture from the comic opera, *Leichtes Cavallerie*, by Suppé. This proved to be a brilliant and tuneful work, but does not call for any detailed

remark. The other orchestral items consisted of Beethoven's C minor symphony, admirably played, the contra-bass particularly distinguishing themselves in the well-known opening of the "trio of the scherzo." A march by Halberstadt, and the overture to *Guillaume Tell*, were the remaining orchestral items. Madame Sinico-Campobello and Mr. Maybrick were the vocalists.

On the 20th ult. no less than five instrumental compositions were performed for the first time in England, and two of which at least—the works of MM. Massenet and Duvivier respectively—are of unusual excellence.

The "Pièce Symphonique" (*Triomphe de Bacchus*), by M. Duvivier, is a composition of considerable importance. It opens with an andante in a major, which after a short prologue ushers in a melody of bewitching charm, that reappears more than once in the course of the work. The movement is continued with unabated interest, until a sort of broken recitative—assigned to violins, flute, and clarinet—ushers in the second movement, the principal subject of which in F minor (not in A, as stated by some critics), is most happily conceived, and admirably suggests the saltatory gambols of bibulous fauns. The second subject is in admirable contrast, formed of a series of phrases of a sustained character, divided by detached fragments of the first. These materials are handled with much skill, and their ample development is conducted in a manner that exhibits thorough mastery over technical devices. A trumpet call is then heard, which prepares the way for a martial finale of great breadth and dignity, in the course of which the melody which inaugurates the first movement reappears for the last time with the most happy effect, an admirable coda concluding the work in a thoroughly satisfactory manner. We have no hesitation in saying that M. Duvivier has written a work reflecting honour on himself and the world of art. As M. Duvivier is now resident amongst us, the production of this work was attended with considerable interest.

The "Scènes Pittoresques" of M. Massenet take the nominal form of a suite, which in this case may be described as a set of short pieces for orchestra, seeing that the familiar titles are not employed. No. 1 is a march, full of graceful fancy, and charmingly instrumented. This is succeeded by an "Air de Ballet," which opens with a captivating melody for cello, relieved by groups of detached chords, assigned chiefly to flutes, oboes, and clarinets. Afterwards a subsidiary theme is employed, a return of the first subject, with slight modification, bringing the movement to a conclusion. The "Angelus," which now follows, is the best number of the set. For originality of conception, ingenious orchestral device, and individuality, this little piece is sufficient to stamp its author as a man of genius. The somewhat daring manner in which he employs four horns, all in C, to iterate a phrase of three notes imitating bells, the strings alone accompanying on a double pedal, proves him to be a man who can think for himself. The semi-ecclesiastical theme with which the movement commences is utilised throughout with the utmost skill, and the second section, probably intended to be suggestive of the unsteady footfalls of jovial roysters returning home in a hilarious mood, is admirably conceived. The final number is a "Fête Bohème," which is sparkling and boisterous to a degree, but thoroughly descriptive, and free from the slightest trace of vulgarity. There is a freedom and a ready spontaneity about the whole suite that commands our admiration; and the command of orchestral resources is not by any means the least of M. Massenet's qualifications.

The other novelties were Halévy's overture to *Le Val d'Audont*, Halberstadt's "Tarentella for strings," and a "Preludio e Tempo di Valse," for piano and orchestra, played by the composer, Sig. Tito Mattei. We cannot bestow much praise on the last named. It is most noisily scored, even the grosse-caisse and cymbals being brought into requisition. The prelude is rambling to a degree amounting to incoherence, and the valse suggests Strauss and many other kindred spirits. Sig. Mattei played admirably, as he always does, but for reasons already explained the piano was scarcely audible. Vocal pieces were contributed by Madame Blanche Cole, Miss Emily Mott, and Mr. C. Lloyd.

## Musical Notes.

WHATEVER musicians may think of the various methods of teaching singing now in vogue in Italy, there is no doubt that a large and increasing number of female students, both English and American, betake themselves there with the view to obtaining instruction in vocal music. Most of them arrive friendless and alone, speaking only their own language; and it can be well understood how much they stand in need of help and protection in such a position. It will be a boon therefore to many, to learn that an establishment has lately been opened at Milan, under the

personal superintendence of a resident English lady, for the reception of lady students, which offers the advantages of a private residence, from which they may attend the lessons of the best professors, as well as (under proper escort) the performances at *La Scala*. The Home—"Casa Vocalista"—which is recognised and approved by the English chaplain, and is under the protection of the British and American Vice-Consuls, owes its being to the exertions of a committee of ladies, aided by the liberality of a long and influential list of patrons, headed by the Archbishop of Canterbury, the Earl of Shaftesbury, the Duchess of Marlborough, the Duchess of Westminster, &c., as well as to the proceeds of a concert given by the artists of Her Majesty's Theatre at 52, Grosvenor Gardens, on the 16th July. Major-General Sir Frederic Goldsmid (r. Southwell Gardens, South Kensington), hon. treasurer of the fund which has been subscribed to defray the preliminary expenses, will be happy to afford further information to intending students and others interested in the scheme.

THE Dean and Chapter of Hereford have given permission for a festival of the "Three Choirs" to be held in the Cathedral on the old footing during September, 1876. It does not, however, appear whether the Worcester Choir will be permitted to take part in it.

UNDER date of Nov. 1, Wagner addressed a circular to the coadjutors in the projected production of his great work *Der Ring des Nibelungen* at Bayreuth during the course of next summer, together with a table of the dates of the preliminary rehearsals. The circular contains a welcome assurance that no obstacles to the consummation of his scheme at the appointed time need now be feared. The rehearsals are to begin on the 1st of June, and to be continued, with short intermissions, up to the end of July. The last full rehearsals are to be held from the 6th to the 9th of August; then, after three days' rest, the first public performance of the giant work will be given on the 13th to 16th of August; the second on the 20th to the 23rd, and the third on the 27th to the 30th.

THE receipts at the Titiens Concert at Boston on the 8th ult. amounted to over 6,000 dols., being the largest on record. In addition to Mlle. Titiens' fixed salary of £200 per concert, payable in gold, she receives the half of what is taken over 3,000 dols. per concert. For three songs at the concert in Boston the great *prima donna* received £500 sterling, being the highest sum ever taken by any artist.—*Times*.

THE ROYAL ACADEMY OF MUSIC, unlike the majority of institutions which subsist in whole or in part upon the contributions of the public, has not made it its practice to issue an annual report. We have often regretted this, and have therefore been the more glad to find that a statement was put forth "by order" at the commencement of the present term. We reprint it in full:—The number of students in the Academy is 268—viz., 76 male and 192 female students. Thirty-one pupils were admitted in the Lent Term, thirty in the Easter Term, and forty-four in the Michaelmas Term. During the year six evening and four full orchestral morning concerts have been given at St. James's Hall. At the annual prize concert, on Wednesday, the 21st July, Her Royal Highness the Princess Louise (Marchioness of Lorne) was graciously pleased to present the medals, prizes, &c., to the successful students.

MESSRS. PUTTICK AND SIMPSON, of Leicester Square, have just sold by auction the plates and copyrights of Messrs. Duff and Stewart, music-publishers, of Oxford Street. We mention some of the works for which extraordinary prices were paid:—*Gabriel*, "Only," £516, and "Weary," £195 (Metzler); "Would you be a Sailor's Wife?" £79 (J. Williams); *Glover*, Songs of the Elements, £134; Songs of the Seasons, £232; The Good-bye at the Door, £264 (J. Williams); "Will you love me then as now?" £88 (Hime); *Hatton*, "A Bird Sang," £147 (Hime); *Hobbs*, *Nina*, £95 (J. Williams); *Levey*, *Esmeralda*, £546; *Magic of Music*, £86 (Hime); "Maritana, Gay Maritana," £85 (Ashdown & Parry); *Loder*, Philip the Falconer, £63 (J. Williams); *Brave Old Oak*, £70 (Hime); *Barnard*, *Premières Etudes*, £210 (Stewart); *Balfé*, *Il Talismano*, £418 (Hime); *Hime*, *Parfait Amour*, £149 (Ashdown & Parry); *Pinsuth*, "I love my love," £453; *The Raft*, £129 (J. Williams); *Tours*, *The Angel at the Window*, £210 (Ashdown & Parry); *Gounod*, *Biondina*, £96 (Metzler); &c.

#### NOTICES TO CORRESPONDENTS.

B. F. W. (Hammersmith).—The article referred to by Mr. E. J. Breakspear in his "Æsthetic Sensualism and Asceticism in Music" is probably that on "The Works of Chopin in their relation to Art," which appeared in our first Number of the present year.

P. D. H. (Great Malvern).—A fifth edition of Thibaut's little book, "Ueber Reinheit der Tonkunst," has been published during the present year by J. C. B. Mohr, of Heidelberg; there would,

therefore, be no difficulty in obtaining it through any foreign book or music-seller.

X. Y. Z.—"The History of Music, from the Christian Era to the Present Time," in the form of lectures, designed for the use of students, &c., by F. L. Ritter, recently published by W. Reeves, 185, Fleet Street, price 7s. 6d., will probably answer your purpose.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

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